KODOKAN JUDO

THROWING TECHNIQUES

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Introduction

Mikichi Gendai-waza (free practice techniques) have diversified following extensive research into shiai (competition) techniques and, more recently, nage-waza (throwing techniques) with often confusing, unique variations of dojo names continually cropping up one after another. The object of this book is to provide the correct understanding of classic waza and waza (technique) terminology for the rich and ever-changing nage-waza or shiai and randori.

For each nage-waza, the number of techniques with vastly different forms and concepts has increased, as have those techniques with more than one classification.

Each one of these variations of technique is explained in detail in this book, so that their differences may be clearly understood. Consequently, its content is not aimed solely at the principles of attack and defense in each technique to improve one's power in a contest.

Another distinctive feature of this book deals with points to consider on technique for each nage-waza, including changes from koryu (classic style jujutsu), processes of development, anecdotal information, techniques developed in competition, among various other subjects. This book is the result of painstaking effort, but it has been a rewarding experience, and will be a joy to add to our knowledge of judo.

Finally, I would like to express my sincere gratitude to Tetsuro Inagaki, Kiyoshi Kan, and Tadashi Sato, 8th dan, for demonstrating for the photos over a period of eight years, and also to the photographer, Nobuhiro Sekiya.

FUSHIHO OHAGO

CONTENTS

Five points to consider

First Point Kata(Shiki)—From Kata to Randori

The systems that Master Sensei Kano learned were developed in the seventeenth and eighteenth centuries. Later, he lived between [illegible] and in 1882 founded Kodokan Judo with a new goal and creative forward-looking new practice.

Shinichi Oimatsu, 9th dan, Guardian (an initiate from whom Kodokan Judo was born)

"All over Japan, from the time of civil wars and over the Tokugawa period, jujutsu practitioners and experts who were devoted to hand training. Techniques were gradually developed and systematized: the results we feel, second.

Until the end of the shogunate we could write down schools: Tenjinshin Honto-ryu (located in the Matsuyama area), Takenouchi-ryu (founded in 1532), Sekiguchi-ryu, Shibukawa-ryu, Yoshin-ryu, Araki-ryu, Miuchi-ryu, Fusen-ryu, Mizuno, and Tokyo Minyo-ryu. In each separate school, the system of techniques is classified according to the form of fighting and its importance at time according to the need of circumstances."

Many of these forms included throw, idori and sacrifice from the time so kata (forms of discipline) there is a technique for responding to an opponent's attack at the moment the participants physically touch.

Describing the change from the greater focus of kata on the randori training method, Yukichi Sakurabu, 8th dan Instructor at Tokyo Higher Education School (Guardian: Chinese and Japanese Oriental education, Essentials of Judo, published by Bankokan, 1949), says:

"The conduct of judo began somewhat between the reign of the 5th shogun Tsunayoshi Inshigawa (1547–50) and the 11th shogun Tokugawa Ieharu (1787–1816). The value of conduct was acknowledged to a greater degree with the encouragement of the government's Bushido (martial arts training school) activities in the latter period (1614–1[illegible])."

Kano's mentors at the Kiyo-ryu were the Bushido [illegible] Kanaeki, and his teacher was Sakamoto Tsunetosuke. Then, Master Kano came to learn Kiyo-ryu and Takenouchi-ryu.

"This is the way in which randori was first combined with kata. It appears that Kano did not only include modern techniques like nage-waza and katame-waza (grappling techniques), but also powerful atemi and kaeshi techniques such as kaeshi-waza and atemi-waza.

Second Point The Three Forms of Waza

There are three forms of waza in judo: nage-waza (throwing techniques), katame-waza (grappling techniques) and atemi-waza (striking techniques).

Nage-waza comprise a wide range of throwing techniques.

Katame-waza is a random-waza control technique to hold an opponent down, render his format or reverse or twist a joint.

It is now permitted to apply atemi-waza (striking techniques) and do-waza (kicks, strangles) in randori, and katame-waza (joint techniques) are permitted only on the elbow joint. These techniques are practiced in kata only.

Atemi-waza are controlling techniques in which one strikes, attacks, or kicks an opponent's vital points. However, the outcome of such techniques is not strongly taken in randori.

Furthermore, there are three methods for analyzing nage-waza:

1. Waza permitted in randori (randori): nage-waza with acceptable outcomes in randori or shiai.
2. Nage-waza using katame-waza—it is possible to apply katame-waza from standing. For example, a throw using ude-hishigi ude-gatame or ude-garami executed from standing. However, the outcome of this technique is not permitted in competition. Today, such techniques are practiced only in kata.
3. Nage-waza using atemi-waza. There seems to be a belief that atemi-waza is not a judo technique, but since Kodokan Judo abandoned the techniques from heavy [illegible], it is correctly included account. However, it is not permitted in randori and is therefore practiced only kata.

Third Point Gokyo no Waza

Since judo's creation in 1882, Master Kano and his students have continually developed the made of judo. Jujutsu waza was adapted to the new standards of "technique" and the new waza applied in randori work, as were the newly developed techniques.

The necessity to teach these techniques effectively arose later, and thus in 1895, randori waza and established the Gokyo no Waza.

Later, the Gokyo no Waza was revised and published with forty techniques in 1920 due to changes that had been made to the use of nage-waza in randori.

Generally, the history version is known as "Ryu Gokyo no Waza" and the latter as "Shin Gokyo no Waza." In the revision of nage-waza, eight waza, which were included in the Ryu Gokyo no Waza, were excluded from the Shin Gokyo no Waza and six new waza were added to it.

At this point, nage-waza were composed of a combination of forty-eight techniques from the Ryu Gokyo no Waza and Shin Gokyo no Waza.

There is no equivalent of Gokyo no Waza katame-waza, which indicates the emphasis that Kodokan places on nage-waza.

Fourth Point The New Names of Nage-Waza

1. The establishing of new names by Kodokan

In 1895, [illegible] new names for nage-waza were set out by the Kodokan. These were added to the existing forty-eight in the Ryu and Shin Gokyo no Waza. At this time, the total number was sixty-five. It included a revision of the [illegible] rules which included kawazu-gake—now banned in competition—and [illegible] the [illegible] were for [illegible].

Before the inclusion of these new names for nage-waza, Gokyo no Waza was synonymous with nage-waza, but the new part of the legacy of judo

2. The establishing of waza names by the International Judo Federation

Previously, the International Judo Federation (IJF) Education Committee asked the All Japan Judo Federation (AJJF) to make a draft for the establishing of official names. The AJJF therefore prepared a draft proposing sixty-eight nage-waza and thirty-two katame-waza. This was approved at a general meeting in 1995. Later on, some revisions made by the Kodokan were adopted, and the number stood at sixty-six nage-waza and twenty katame-waza. However, there were differences between the contents of these waza and the Kodokan judo waza names.

Therefore, after an investigation to resolve these differences considered by the Kodokan waza research committee, the distinction of uchi-mata (previously known as inner-thigh reap) from ippon-seoi-nage, and tsurikomi-goshi from soto-tsurikomi-goshi was examined on April 1st, 1997. As a result, the number of Kodokan nage-waza increased to sixty-seven.

Fifth Point

The Classification and Names for Nage-Waza

- Nage-waza
  - Tachi-waza
    - Te-waza
    - Koshi-waza
    - Ashi-waza
  - Sutemi-waza
    - Ma-sutemi-waza
    - Yoko-sutemi-waza

The classification and names for the sixty-seven nage-waza below were officially set out by Kodokan.

Te-waza [15]

Tsuri-komi-ashi-nage, uki-otoshi, seoi-otoshi, tai-otoshi, kata-guruma, sukui-nage, obi-otoshi, uki-goshi, ippon-seoi-nage, sode-tsurikomi-goshi, morote-gari, kuchiki-taoshi, ohgoshi-gaeshi, hane-goshi-gaeshi, sode-tsurikomi-goshi-gaeshi, yama-arashi.

Koshi-waza [11]

O-goshi, uki-goshi, tsuri-goshi, harai-tsurikomi-goshi, sode-tsurikomi-goshi, tsubame-gaeshi, hane-goshi, utsuri-goshi, ushiro-goshi, koshi-guruma, daki-age.

Ashi-waza [21]

O-soto-gari, o-soto-otoshi, uchi-mata, hane-tsurikomi-ashi, deashi-harai, ashi-waza-hanai, sukui-nage, ko-soto-gari, ko-uchi-gari, osoto-gari, ko-soto-gake, ashi-guruma, o-guruma, o-soto-otoshi, ko-uchi-mata-gaeshi, hane-goshi-gaeshi, hane-goshi-gaeshi.

Ma-sutemi-waza [7]

Tomoe-nage, sumi-nage, sacrifice-throw, yokomuna-gaeshi, tawara-gaeshi.

Yoko-sutemi-waza [14]

Daki-wakare, yoko-otoshi, tani-otoshi, yoko-guruma, yoko-gake, daki-wakare, yoko-wakare, soto-makikomi, uchi-makikomi, ippon-makikomi, hane-makikomi, uchi-mata-makikomi, ko-uchi-makikomi, ko-soto-makikomi, tani-hazami, tomoe-gake.

TE-WAZA

1 Ippon-seoi-nage

Tori breaks uke's balance directly forward or to the right (left) front corner. He inserts his right (left) arm under uke's right (left) armpit and, holding it over his right (left) shoulder, bends uke onto his back and throws him over the right (left) shoulder. This section covers similar techniques.

SONO ICHI

Ippon-seoi-nage — uke attacks with a right fist

Tori and uke stand 1.8 meters apart (photo 1). Uke steps forward with his left foot while raising his right fist over his head, then he steps forward again with his right foot and punches at the top of tori's head with his right fist (photo 2).

At this moment, tori parries uke's right upper arm from the inside with his left forearm (rotating inside), while advancing with his right foot inside uke's right foot. He grips the middle of uke's right (outside) sleeve with his left hand and breaking his balance forward (photo 3), tori turns his body left by pivoting on the tip of his right foot and puts his right arm out through uke's armpit and grips the top of the shoulder. He steps his left foot back inside uke's left foot, presses his back right against uke's chest and stomach, then curves his right arm above the right shoulder and loads him onto his back (photo 4).

Tori straightens both legs, bends forward and throws uke by pulling down with both hands (photos 5, 6).

Tori throws with ippon-seoi-nage by parrying uke's right arm at the moment he begins to strike at tori's head. There are four Nage no Kata techniques in which uke attacks tori. These are seoi-nage, uki-goshi, ura-nage and yoko-guruma. This attack probably represents the martial basis of nage-waza.

The concept of this technique is to parry and throw when the attack lands on. Therefore tori must ensure that uke does not attack from the side.

Tori steps inside uke's oncoming attack, while parrying his right arm with his left arm. He pulls and lifts uke to the right front corner, breaking his balance. Tori should not try to hold, force back, or resist uke's right arm. At this instant uke's balance breaks forward and, continuing momentum after his attack is parried, tori uses a pulling action to break his balance. At that moment, he pulls the right side of uke's right (outer) sleeve with his left hand, and breaks his balance. The grip on the outside of uke's right inside sleeve when he loads uke up onto his back is defined against uke executing [illegible], [illegible], and others [illegible]. This method of response can be used also in kata-guruma of the Nage no Kata and [illegible] of the Ju no Kata.

When tori loads uke onto his back, he draws uke's right arm over the back of his neck near the right shoulder (upper arm [illegible]) and [illegible] him with uke's right armpit tight against his right shoulder (photo 7). This is the distinctive feature of [illegible]. Tori executes the throw using uke's forward [illegible] movement in a rotating movement, like the axle of a windmill, around the fulcrum of his right shoulder. At this moment tori completes the throw [illegible] from stepping inside and rotating his body in one stroke.

The combined use of the hand and waist to throw with ippon-seoi-nage is [illegible] in modern [illegible] and randori. But the throw is based on [illegible] in the kata by using uke's balance breaking forwards to load him onto the shoulder. This is not practical in randori [illegible], however it is essential to understand the origin and basis of this technique.

SONO NI

Ippon-seoi-nage — at the moment uke steps forward with his right foot

Both sides grapple in right natural posture. Tori advances with his left foot, then his right foot, then his left foot again, while pushing uke back, and begins to break his balance.

Uke is pushed back and steps back with his right foot, then his left foot, then his right foot again. He pushes tori back, and begins to step forward with his right foot (photo 8).

In time with uke pushing back, tori steps his right foot between uke's feet and moves his left foot back diagonally, and while taking a right posture, he loosens the pushing action of the left hand and pulls forward, so that uke begins to step forward with his right foot.

At the moment uke moves his right foot forward and begins to transfer his weight on to it, tori lifts and pulls with his right hand, pulls forward and upward with the left hand, while opening it to the outside slightly, and lifts uke to the right front corner, breaking his balance (photo 9).

At this moment, tori steps his right foot inside uke's right foot, bends the right knee and lowers the waist while turning his body left by pivoting on the tip of the right foot. He steps his left foot back and round to the inside of uke's left foot and puts the back of his waist below the front of uke's waist (above the front of his thighs). At the same time, tori sticks his right arm up from the right side of uke's chest to the inside of uke's right armpit, bringing the right upper arm (under the shoulder) tight against uke's armpit. He draws firmly with the left hand so that uke's right arm covers the top of his right arm (photo 10).

Tori pulls even more firmly with both hands while straightening his knees and raising his waist in one stroke. He leans forward, while lifting the front of uke's waist up with the back of his waist. Tori then


1


2


3


4


5


6


7


8


9


10

[illegible] side to a large extension around the fulcrum of the right shoulder (photos 11, 12, 13).

KEY POINTS TO THE DOJNIOUE

Differences between kata uno ichi and this technique

The key in this kata is that "just when she's concentrating attack by dodging to a crouch from under the right shoulder and execute the throw." In this technique, however, says "Sensei she's balance toward the front right corner, carries the right strength on the right upper arm at the moment she advances with his right foot, and executes the throw."

At the moment she begins to step forward with his right foot and pushes back, you lower the pulling action with the right hand so that she's right foot is drawn out. At this point, not assume a stable right position, and at the moment she has stepped forward with his right foot, not pull up with the right hand, pulls diagonally upward with the left hand crossing the chest, and lifts she onto the tip of his right foot, thereby breaking her balance.

You steps his right foot inside she's right foot, and pivoting, he spins his body to the left and steps his left foot back and round while inserting his right arm through she's right armpit. You pulls with the left hand with his upper arm on she's armpit (photos 14). You brings his upper arm (near the shoulder) right against she's right armpit, and his back and chest right against she's abdomen and the front of her waist. If you does this correctly, because to this point, a space will open between the [illegible], and he will not be able to overcome the breaking action.

At this moment, you's left foot [illegible] inside front of she's foot (photo 15). You maintains a straight upper body, while bending both knees deeply and lowering the body.

Master Kano has the following to say regarding throwing she and to bring your body against his stomach: in Judokan Judo Shogi (Kodansha published by Zenkoku, December 1961).

"There is one point you must be careful of is that movement that your body and your opponent's body are firmly in contact. If not, the technique will not be effective. Suppose I turn my body to the left come, but do not unbalance from contact with my opponent's body. I must then move even more, until a line been made behind. This is a very important point."

Another important point is to try to draw she out very quickly using your strength. You must also affix him with the strength from your pulling action first, when you can forward to draw him. If not, he will preserve your intention speedily, and the technique will not be effective."

When you bends she onto his back, he should instantaneously straighten both knees vigorously in a single swoop, lean forward deeply (with his upper body), and pull with both hands all in one coordinated movement. Pressing she with the momentum from inserting the right arm under she's armpit and from raising she body to the left.

The importance of physical contact between both bodies has been explained, but if you holds the middle of she's sleeve, the drawing action can easily be made [illegible].

In this case, you can draw by gripping she's right [illegible] and control she's right arm from above.

Approximate stage from this posture to the specialty of many outstanding judoka (photos 16, 17).

If she responds in this manner, he beginning to turn toward the right, you bends she onto his back while controlling she's right hip with his right arm, and throws him (photo 18, 19, 20).

SOKO SAN

Ippon-seoi-nage—wrapping she's left arm around

You and she grapple in right sided posture. The one from you's right shoulder, gripping it with his left hand. At this moment, you steps back with his left foot, and follow another step in the usual way. Bending with one foot, following with the other), thereby squeezing the distance between them, so that she's arms are stretched out straight (photos 21).

At this moment, you steps in with his right foot to the tip of she's right foot, while extending the right arm and inserting it by winding it in front of she in a large circular motion.

You trace she's left arm, which is drawn out (photos 22, 23), and pushes in under she's right armpit by wrapping she's left arm. Controlling both of she's arms, which are now crossed (photos 24-1, 24-2), you bends down onto his back with both of she's arms on top of

his right upper arm (photo 23, 24).

When uke throws with his left hand, it will be difficult to enter in. Therefore, tori should move away from uke, straighten his right arm, turn in front of uke's body, and wrap and load him onto the back. Uke's posture will not allow him to move, making it easy to load him onto the back (photo 25).

SONO GO

Rules to consider in koppori-sen-nage

Jindai's tsuri-ten-nage

In a manual in Shinto ryu, written *Ryoku Sakura Jutsuki* (Matsumoto Inoguchi, published by Kodokan Shoin, 1896) this "Sen-nage tori is regarded as a Jindai Shinto-ryu technique."

The publication Gokyo Ajiaru Shinto (Mizuno Yoneko, published by Tokyo Tosho Shuppan, 1977) contains a collection of techniques from every style. The author describes koppori-sen-nage as a technique for when "an opponent tries to hold you tightly from behind. Twist both of his arms, cross them, and load them onto your back to throw him."

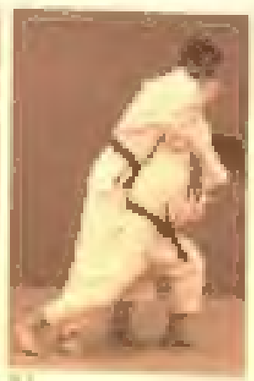
The koppori-sen-nage of today is the military prototype of this technique, but owing to its development through revolutions in Kodokan Judo, it exists today as a diverse technique.

SONO YON

Ippon-sen-nage – the right leg stepped to the outside

Tori advances, pushing uke backward. At the moment uke steps his right foot back, tori takes a right position and lifts uke forward with both hands, while breaking his balance (photo 26). He turns and steps his body to the left and jumps inside uke's chest, while drawing his right arm to uke's right armpit and loading him onto his back. At the same time, he steps his leg deep against the outside of uke's right leg, so that he is right against uke's body (photo 26-1, 26-2). Tori pushes uke's right leg up with his right leg while turning his waist and loads him onto his back, then throws him with both hands (photo 26-3, 26-4).

At the moment uke steps back, tori drives into him, and loads him onto his back using his right leg and his waist.



2 Seoi-nage

Tori breaks uke's balance forward, to the right (left) front corner. He inserts his right (left) arm under uke's right (left) armpit, loads uke onto his back, and throws him over the right (left) shoulder. This section covers another technique.

SONO ICHI

Sei-nage – the right elbow inserted at uke's right armpit

Tori and uke grapple in right natural posture. Tori steps forward with his left foot, then right foot, then left foot again, pushing uke backward, and comes to a halt, inserting him with both hands. Uke is pushed and steps back with his right foot, then left foot, then right foot square. He breaks his posture and begins to return to a stable posture (photo 1).

At that moment, tori steps his left foot diagonally back, and lessens the pushing action of both hands and pulls, so that the beginner tends his body weight onto the advancing right foot. At that moment, tori steps his right foot onto uke's left foot, and takes a right horse-riding posture (*right posture*). At the same time, he lifts and pulls up and forward with his right hand, and pushes upward with his left hand, lifting uke to the right front corner, and breaking his balance (photo 2).

Tori bends his right knee and, lowering his body, turns round to the left by pivoting on the top of his right foot and steps his left foot back and round outside uke's left foot. While still holding uke's left collar with his right hand, he pushes into uke's right armpit pulls with his left hand (*crossing uke's right arm*), and puts the back of his waist right against the front of uke's thighs and waist, lowering uke onto his back (photo 3-1, 3-2, 3-3).

At the moment uke's body begins to rise, tori's back (or straightens his knees, drives his waist, loads uke onto his back with both hands, and throws him forward. Uke is thrown in a large rotation around the fulcrum of tori's right shoulder (photo 4, 5, 6).

KEY POINTS TO THE TECHNIQUE

When tori pushes uke and uke pushes back, tori shifts his body forward and lifting him to the right front corner, breaks his balance in a continuous and flowing motion.

There are two actions when tori inserts his right elbow inside uke's right armpit, pulling up with the left hand to break uke's balance, and opening a gap inside uke's armpit.

When tori inserts his right elbow, the wrist should be turned, not right and strong, and this must be consistent with the action of turning the body. Tori must

(photo 7). At this point, uke raises erato his opponent and tori's fury are positioned inside of uke's. Tori with his toes turning in the same direction as uke's. The area from the back of tori's waist to his back should be right against uke's lower abdomen and chest.

Tori pulls with both hands and in a single breath, straightens both knees, raises his waist, breaks his upper body forward, and lifts the waist of uke's waist up with the back of his waist. He synchronizes the actions of springing up with his waist, using vigorous energy from the knees, and pulling down with both hands to throw uke forward over his right shoulder.

Said usage is also exercised by bending and lifting uke's both hands. Tori pulls and breaks uke's balance with both hands. Just if he does so, tori feel that the technique will not be effective. It is the moment to bend nicely, straightening the knees, and exerting the waist that are necessary to throw uke's body.

When uke's balance breaks toward the right front corner in an extreme right posture after he takes a large step forward with his right foot, tori must bring uke right against him by taking a large step back with his left foot, and turning round.

This technique lets tori uke's chest so that the knees are close to the mat, turns forward and he knows that of that time, tori finds uke turns his back.

If tori throws uke without leading him into the back of his opponent by simply pulling down, then the technique has other meanings.

SONONI

Sai-nage—dropping the right leg outside of uke's right leg

Tori and uke grapple in right natural posture. Tori advances while pushing uke, and at the moment uke begins to step back with his right foot, tori advances his right foot between uke's feet and draws his left foot close to lessen the gap (photo 8).

At the moment uke begins to step back with his right foot, tori opens his body to the left while stepping his left foot back and round to support his body (photo 9). Tori drives uke's foot back with his right leg, and finding to down uke's right knee, steps forward the sole on the outside of uke's right leg. At the same time, tori lowers his right arm (elbow) from uke's right armpit, bends the left knee, lowers his waist, and brings uke right against him by pushing with both hands (photo 10). Tori straightens both knees and raises his waist while leading uke more to back, and throws him down (photo 11, 12).

In this technique tori drives uke's foot back as he moves back with it, steps the right leg down outside uke's right leg, and leads uke over the back. Accordingly, it is important to seize the opportunity to apply these principles at the moment uke steps back with his right foot.

Tori puts the lower part of his right leg below uke's right knee, as he steps back, and drives it back by sliding it down his leg, and maintaining direction, steps deep onto the mat. At this point, tori's waist is lowered, and his waist and back are right against the front of uke's body. The right leg is slightly bent, so that the Gata at the knee is right against the bottom of uke's right forearm.

Tori straightens on left leg and raises his waist, while pushing uke's right knee up so with his right leg, and pulling uke's body directly upward. At the same time, tori lifts and pulls further with both hands and throws a large throw forward.

SANO SAN

Sai-nage—gripping uke's collar and sleeve on the right side with both hands

Tori and uke grapple in basic natural posture in the following way. Tori takes a natural grip (four fingers on the inside) of uke's right front collar with the right hand and the outside of uke's right middle sleeve with the left hand. He holds the sleeve of tori's right middle sleeve with the left hand, and tori's left front collar with his right hand (photo 13).

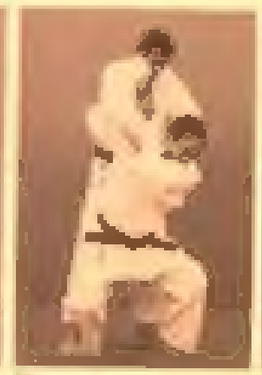
Tori steps back while drawing uke out. At the moment uke steps forward with his right foot, tori pulls up the left arm raising the elbow, and steps forward the sole of his right foot between uke's feet and the toe to the right front corner (photo 14).

Maintaining forward in this posture, tori turns his hands left to pressing on the top of the right foot, and steps his left foot inside uke's left foot. At the same time, tori inserts the right elbow in uke's right armpit, and brings his back right against the front of uke's body (photo 15). He leads him onto his back in a large throw, and executes the throw (photo 16, 17).

In this technique, tori leads uke onto his back by holding his collar and sleeve on the same side with both hands. This is commonly known as the katatori-nage (one collar nage).

Tori does not grapple the opponent from this posture. But tori uses the momentum to throw him by drawing him out and lifting him up.

In this position, gripping uke on one side, tori steps his right leg on the outside of uke's right leg, similar to nage to, and throws him.



SONO ICHI

Sen-nage—leading up with the right arm only

The grips she's right from collar with his right hand (photo 8 opposite the inside) in a right posture. The grips from right collar with the left hand in a left posture and each side seeks an opportunity to catch the other's pulling hand (photo 10).

While this contest continues, Tori controls Uke's right wrist and steps his right foot inside Uke's right foot (photo 10). He turns in a large circle to the left by pivoting on the right foot, while bending the right arm and inserting the right elbow into the right side of Uke's chest, and lifts and pulls. He brings the left hand back into the inside of Uke's left thigh (photos 10, 11, 20 (2) and lifts and pulls Uke further with the right hand. He pushes Uke's lower body up with his left hand, and throws him forward (photos 21).

In this situation, neither side can catch the other's pulling hand. Therefore, Tori tries to unbalance Uke. Tori throws Uke powerfully forward on to the ground, the right elbow lowered into Uke's right armpit. Tori uses there is no pulling hand to grip.

It is possible to lead Uke up with the back of the right arm against Uke's chest, but he must move his waist to drop, so this is made out from Uke's right side, and he is hardly pulled. Tori then leads Uke's body up in a position similar to that of sode-tsuri-

However, without a pulling hand it is not possible to pull Uke's body forward and throw him down. Therefore, Tori should pull Uke's lower body up with the left hand and throw him down by swinging the hands to the left (photo 22, 23).

There are some situations where it is difficult to throw Uke. In these cases, Tori should bring the side of Uke's waist with his left arm, bringing his body right against him (photo 24.1, 24.2), and move forward by his own will. Thus, he then he drops down into Uke (photo 24, 24.3).

This technique has recently become a common in situations where a player has not been able to grapple properly.

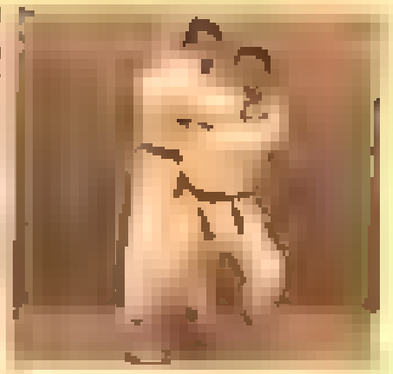
Tori throws with the right arm only. Tori turns his hands the outer the back with the right elbow inserted. It resembles sen-nage, though to what degree is a matter of personal opinion.

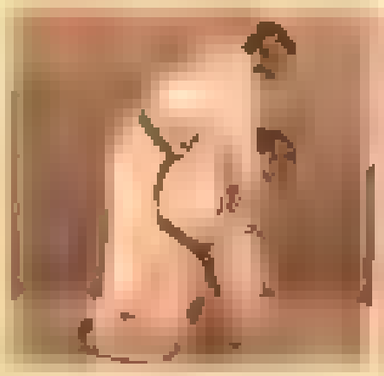
SONO NI

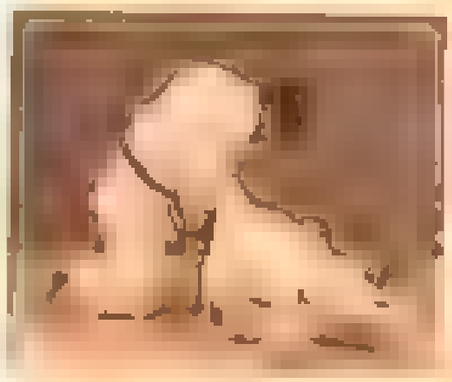
Points in common in sen-nage

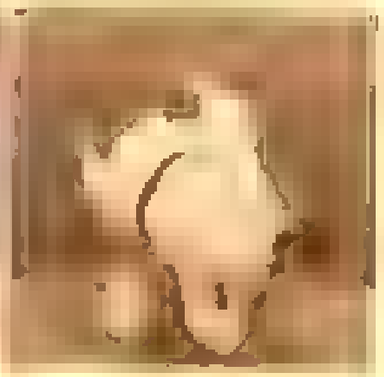
CANNON FUSE

Cannon-ender is the common name for this technique. It was a heavy injury technique. Master Mifune, with this, explains this technique in The Canon of Judo (published by Bodansha International, 2001). The main points of the technique are as follows.









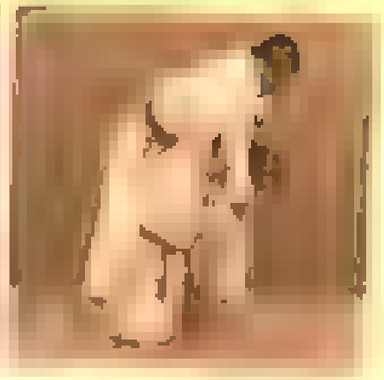
SONO (Ca)

from the name of [illegible]

SOND NI

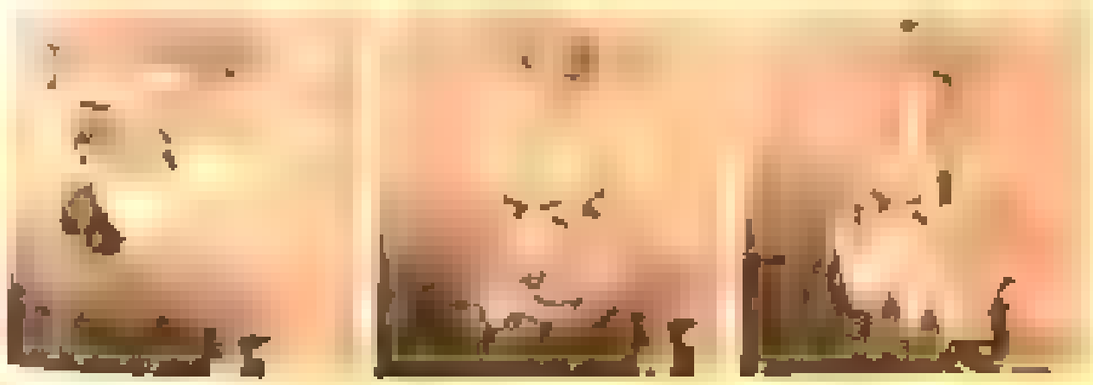
SOND SAN

Differences between sex glands, scrotum and extra-scrotal sac

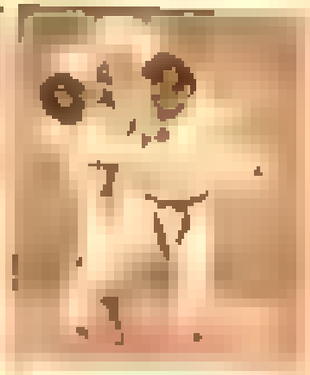
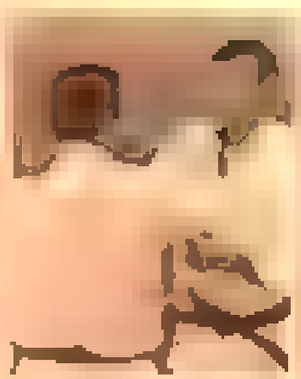


SOND YON

Penis to consider on your own

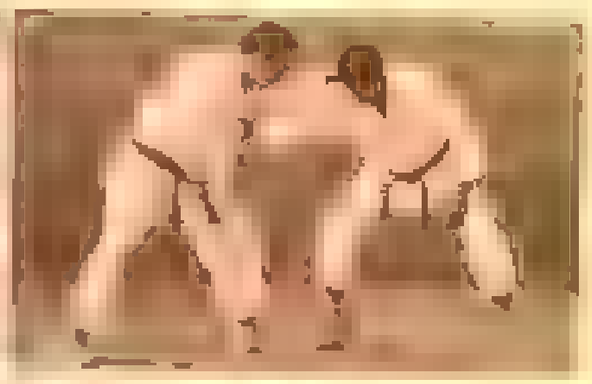





APPLICATION

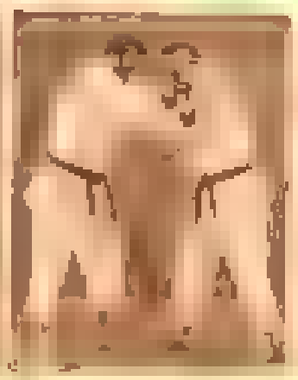
Tai-chi-chuan – executed in bare-sleeved Indian garb

Tai-chi-chuan – displaying the left-side move

SONG SAN

Tai-chi-chuan – with left-side move concealed

SONG NI

Tai-chi-chuan – [illegible] the dual-sleeve move in the right-side

APPLICATION

Tai-chi-chuan – [illegible] the left-sleeve move [illegible]

ECKO VON

5 kata gurume

SONO ICHI

[illegible]

[illegible]

[illegible]

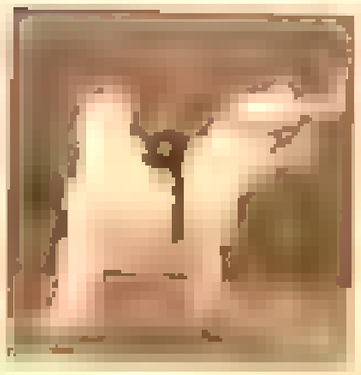
SONO NI

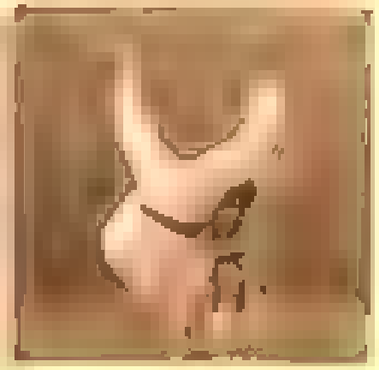
[illegible] for throwing uke [illegible] over the hips

[illegible]

7 Technique: the throwing by bouncing back and dropping down

SONO SAN





SONO YON

Kata-guruma: loading one onto the right shoulder and then forward throwing him backwards

SONNO-KO

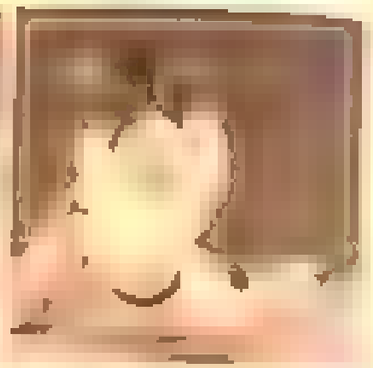
Photo: courtesy of Kita Jiruma

6 Uki otoshi

SONNO-ICHI

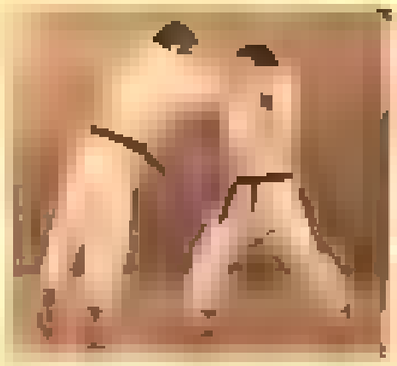
Uke-otoshi of Nagewa Kata technique

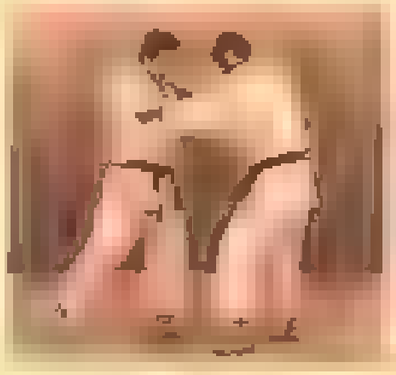
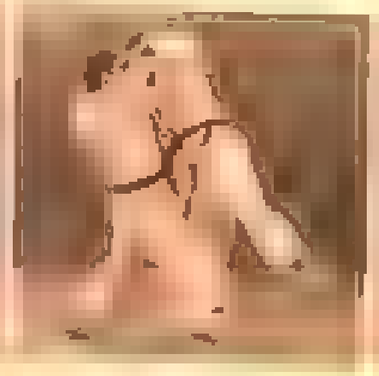




SONO JI

SONO SAN





APPLICATION

[illegible] pushing [illegible] with the right hand

[illegible]

7. [illegible] hooking with both hands

[illegible]

SONKYON

[illegible] dodging [illegible]

[illegible]

SANKO

[illegible]

[illegible]

SONPICHI

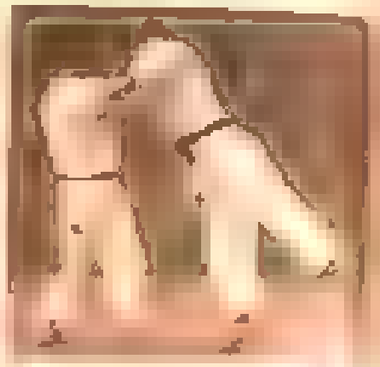
[illegible] drawing [illegible]

APPLICATION

Sunil-Ustaad [illegible] left hand [illegible] right hand

SONO NI

Sunil Ustaad [illegible] Kaori [illegible] a [illegible] hand



6 Sukui-nage

SONO ICHI
Sukui-nage – scooping Ude's legs up from behind

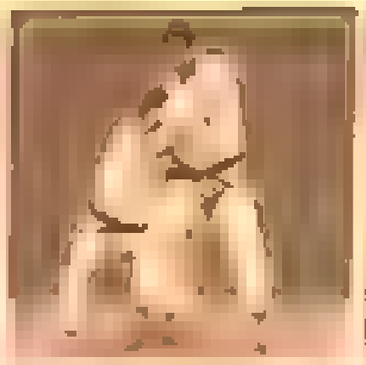
SONO NI
Ude-gaeshi – to consider as [illegible]

SONO SAN
[illegible] between [illegible]

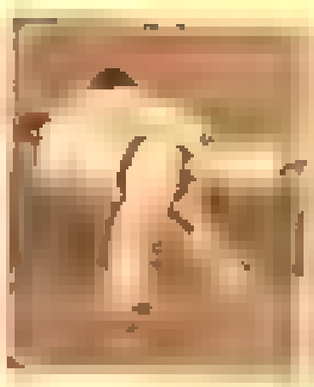
APPLICATION

SONJI NI

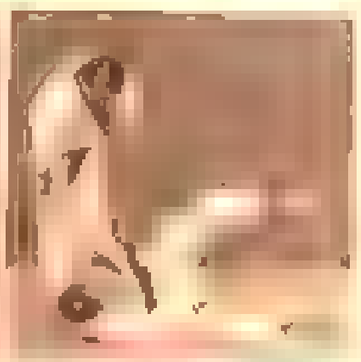
APPLICATION









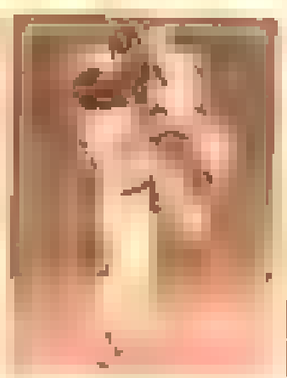
7 Sutyo-nage [illegible]

4 Sutyo-nage [illegible]

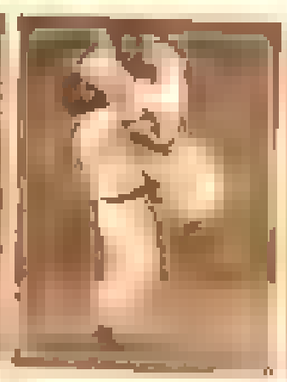
SENO SAJI

Sutyo-nage [illegible] between the shoulders [illegible]



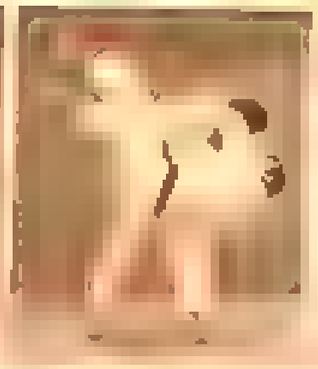


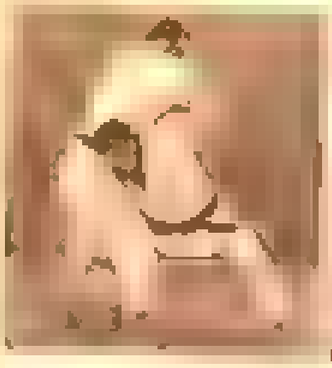




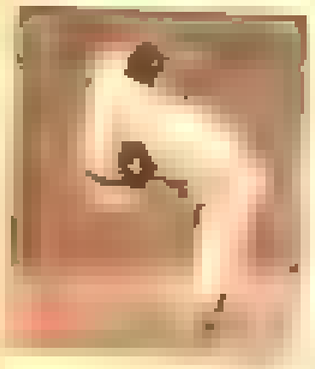










2 Suki-tage

APPLICATION

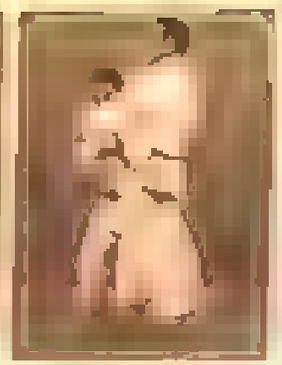
SONO YON

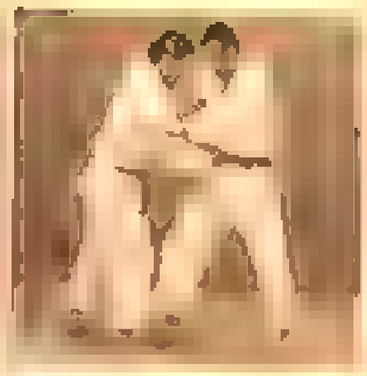
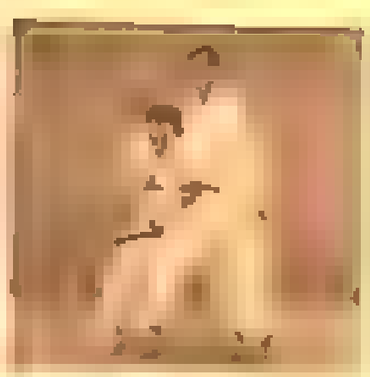
Obi-otoshi

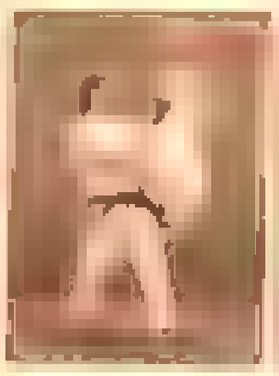
SONO GO



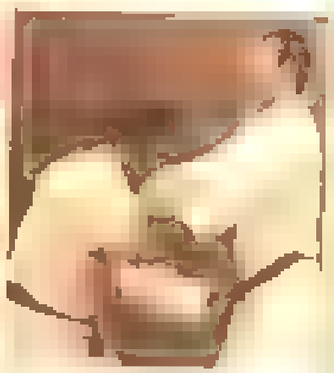






APPLICATION

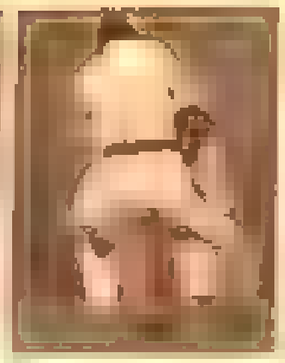
SOND AN

SOND SAN

SOKO KON
(Positions between the chest and lower stage zone
ion

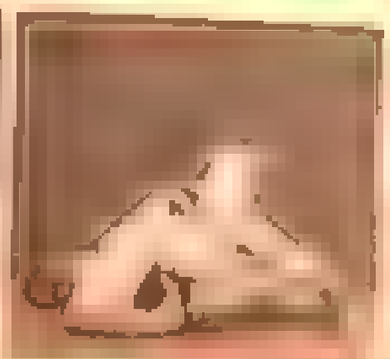
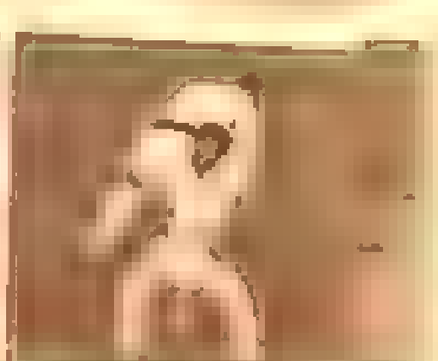
10 Sumoto gari

SOMO JCHI
Muscle gain at the moment of grappling





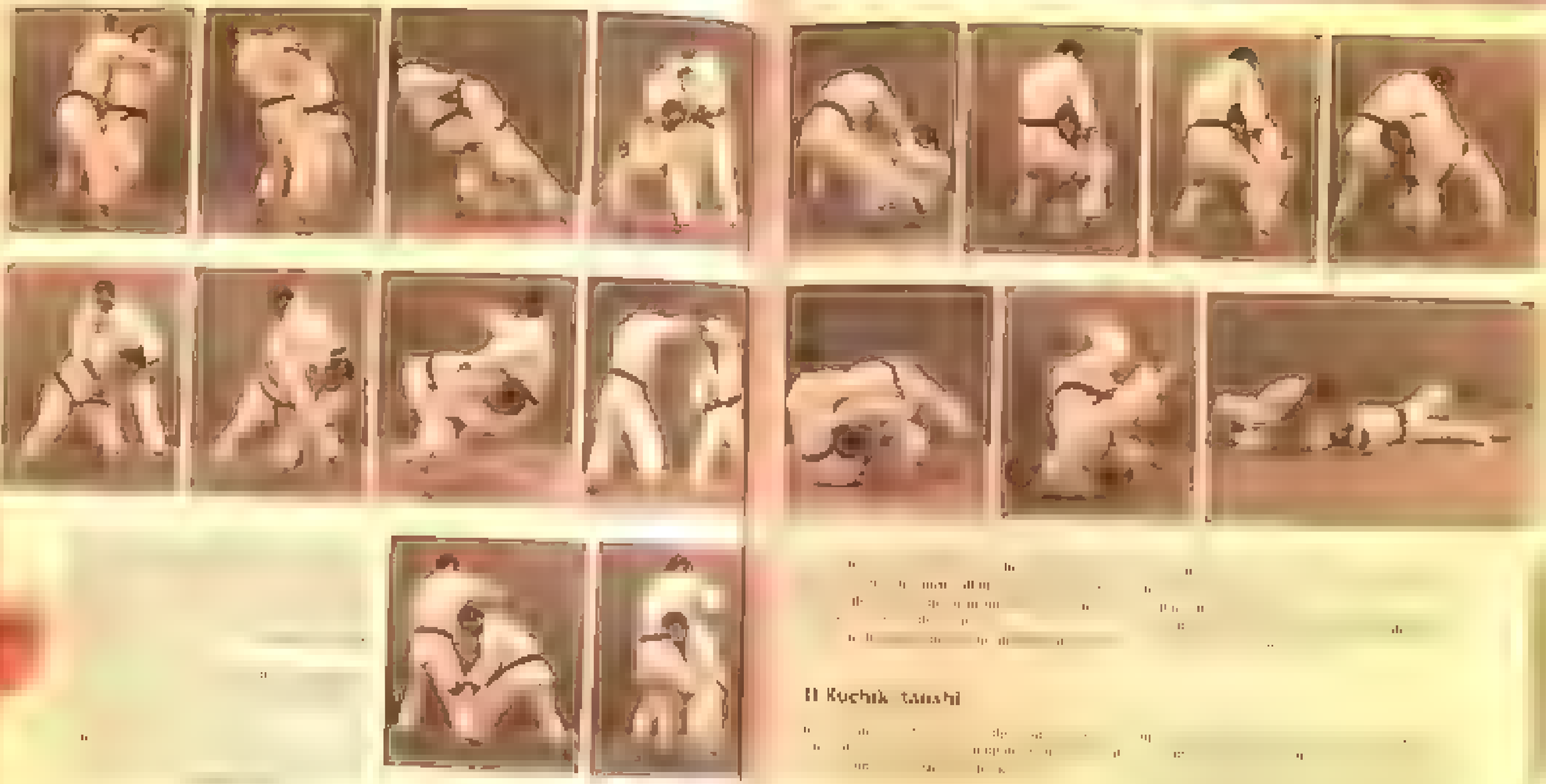








APPLICATION

SONONI



3 Moonsan Arm lunge stage

SONG SAN

Sanbin gyo Golden-arm knight (at with Sanbin)

11 Kuchiki Tanshi

SONG IGIN

Kuchiki-tanshu taking hold of the knight's right leg from the enemy

APPLICATION

Kichiku-tachi o [illegible] — Overturning from one's own weapon

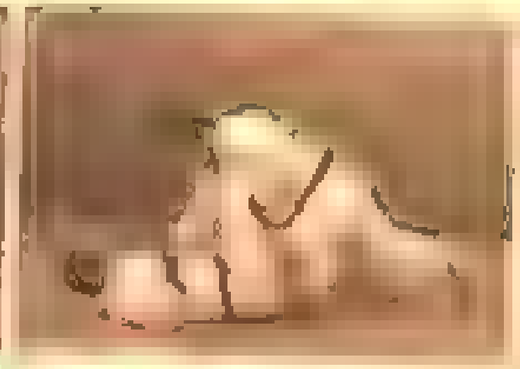
Kichiku-taishi — Tripping upon sword-sage

Kuroko-taishi — Falling upon sword-sage

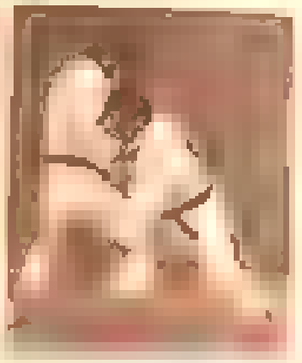
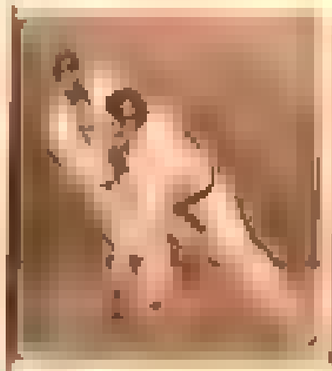
Ti Kuroko-taishi — Upon kata guruma

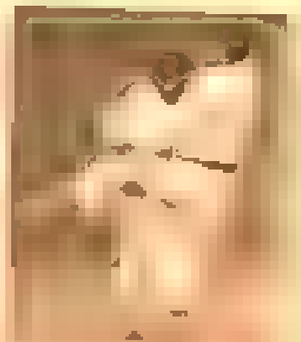





2 Kuchichi sandals – side, top and rear viewing from the wearer's perspective

SONO NI

Kuchichi sandals – taking note of the right leg, from the wearer's perspective




APPLICATION

Kuchichi sandals – illustrating their inner swivel feature

Kuchichi sandals – from back to front

Kuchichi sandals – from bottom to top

SONG SAN

SONG YON

12 Kibisu-gaeshi

SONG CHI

APPLICATION

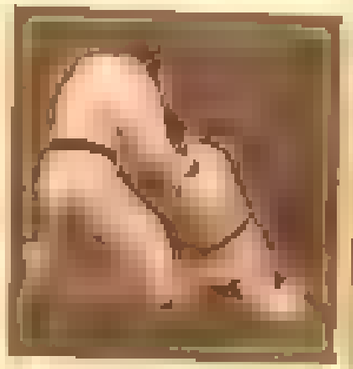


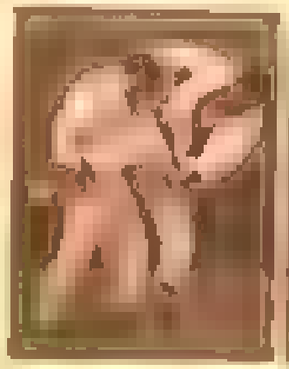






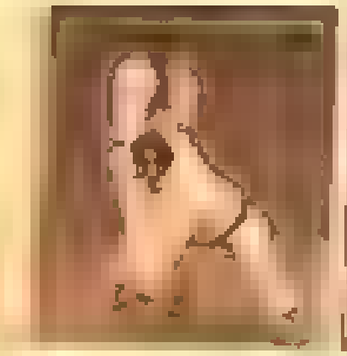

2 Kibisu gaeshi – continuing from the opponent's technique




SONO NI

Kibisu gaeshi – taking hold of uke's right heel from the outside with the left hand



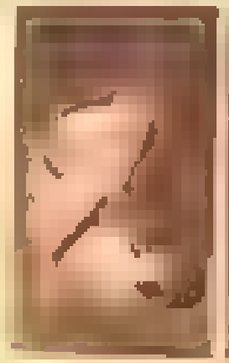


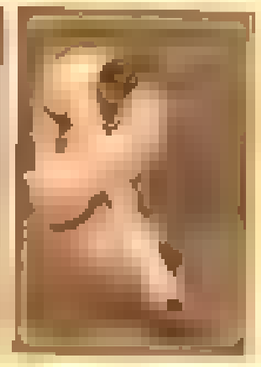
APPLICATION

SOND SAW








SONO VON

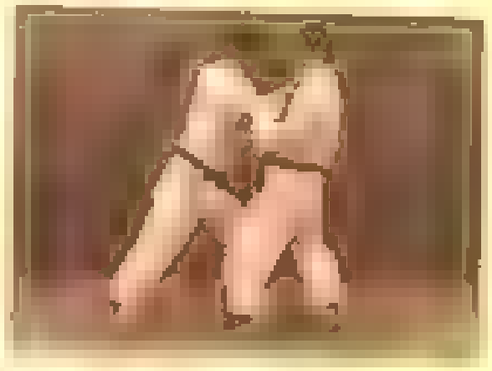
Differenzen bestehen zwischen kouchi-gaeshi und kyojiru-gaeshi

SONO GO

Panik für miserable oder kojiro-gaeshi

13 kouchi-gaeshi

SONDERN












SOKO NI

Kuchi-tsuchi – [illegible]

Kneeling [illegible] and on [illegible] the right



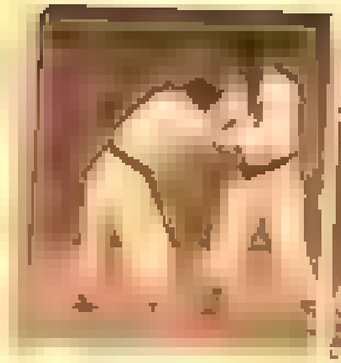
SOKO SAN

[illegible]

Kuchi-mata sukashi

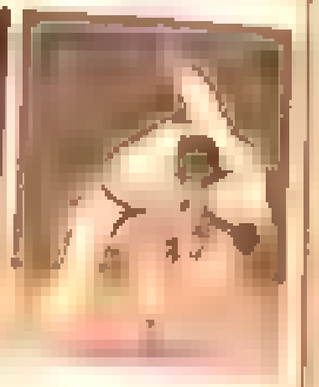
SOKOICHI

[illegible] sukashi – this maneuvers [illegible] the right side [illegible] uchi-mata

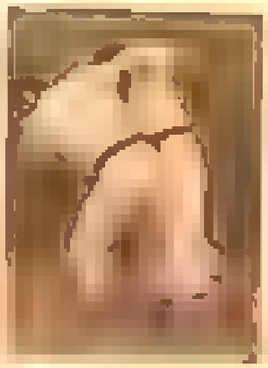


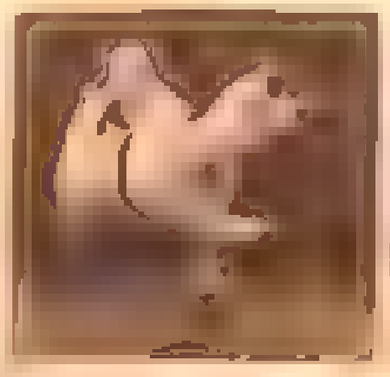












SOND AI

[illegible] between lull's dilights



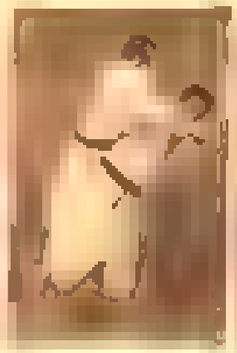
SOWO SAN

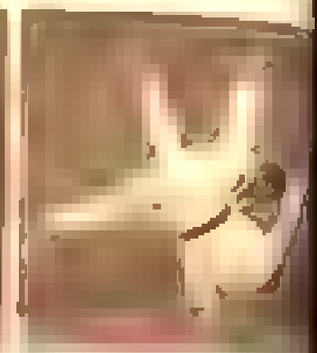
Differences between [illegible]

15 Yama-arashi

SOWO ICHI

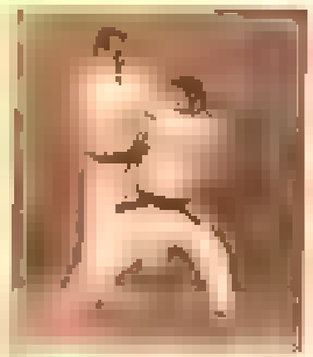
Yama-arashi [illegible] with the right arm or [illegible] right [illegible] area





SIHO NI

[illegible] with the right elbow inserted under [illegible]



SONO SAN

[illegible] to consider ori yama-arashi

KOSHI-WAZA

1 O-goshi

SONO ICHI

O-goshi – hooking the back of uke's waist

SONO NI

O-goshi – from defensive posture

APPLICATION

1 [illegible] with the right arm asserted [illegible]

SONO SAN

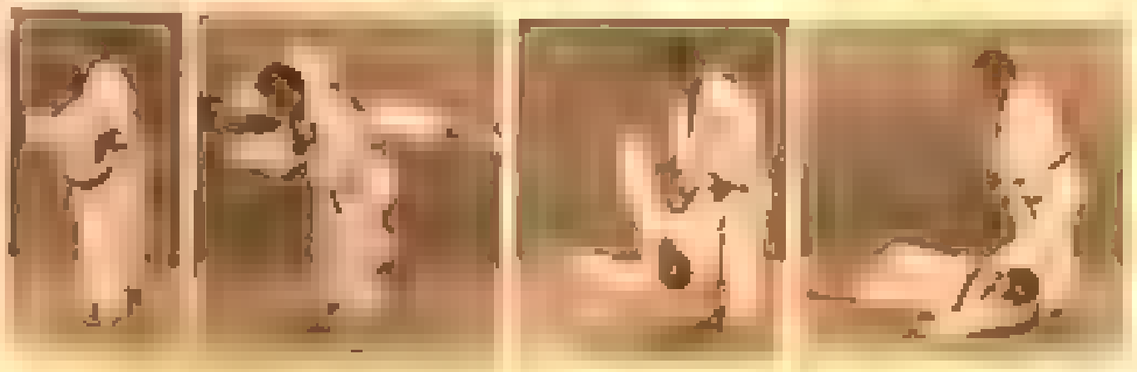
Points to consider [illegible]

2 [illegible]

2 Uki gashi

SONO ICHI

[illegible] during uke's right leg back



SONO YON

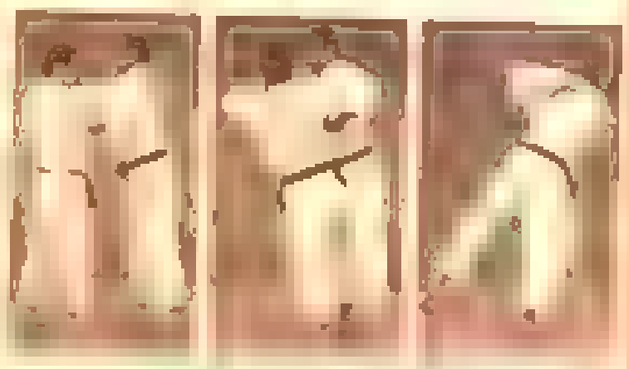
Points to consider on our option

4 Hatsai goshi

SONO ICHI

Here now, at the moment, he has stepped he
ing all forward

SONO NI



SONO SAN

Hara-gochi ni Nagete Kiri-oshinagi

SONO TON

Pierce to consider a hara-gochi

4 Tsurikomi-goshi

SONO ICHI

[illegible] throw down straight leg back

SONO NI

Tsunkomi-gaeshi — grapping ukes back

SONO SAN

Sa kimi-nashi — grapping ukes left front collar with both hands

SONO YON

Tsunkomi-gaeshi — of Nage no Kata technique

5 Node tsurikomi-goshi

SONO NCHI

node ... throwing opponent ... pulling the mid or right sleeve

SONO NI

Snide (sunken-point) pushing like a left elbow up

SONO SAN

Snide (sunken-point) gripping uke's collar and elbow on the same side

SONO YON

Snide (sunken-point) [illegible] and [illegible] left sleeve with the right hand [illegible]







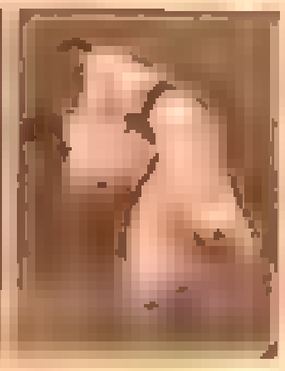
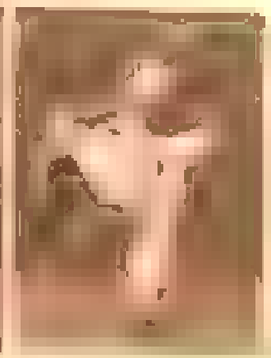
6 Tsuri goshi

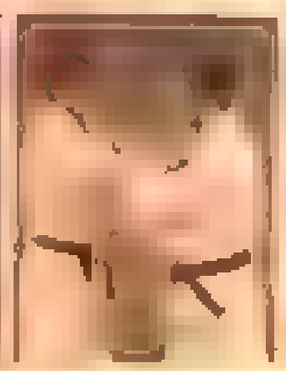
SONO ICHI

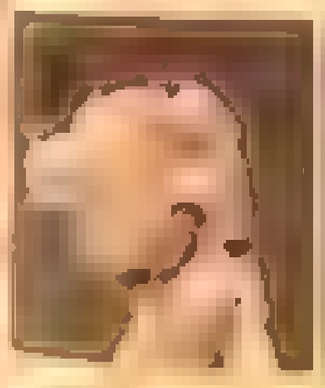
[illegible] grasping the back of the [illegible] with his left arm and the right hand [illegible]

APPLICATION

Tsuri goshi [illegible] from the [illegible]

SONO NI

Tori-gashi — grasping the back of uke's belt from over his left shoulder with the right hand, uke's gashi

APPLICATION

Tori gashi — from uke's gashi

SONO SAN

Difference: [illegible]

Tori gashi — grasping uke's left sleeve and the back of his belt

Tori Waki — from uke's hour gashi

SOKO YON

Face to viewer, one foot on each side

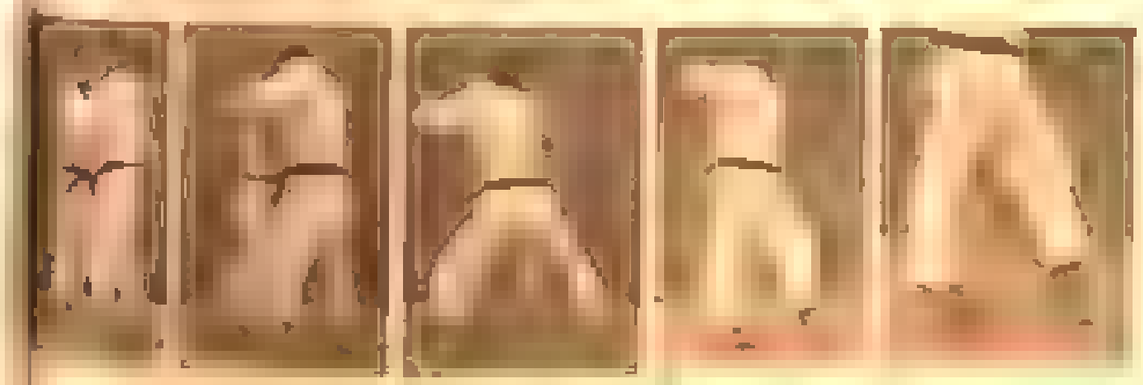
7 Hane-goshi

SONO ICHI

Face away, throwing uke to right forward

SONO NI

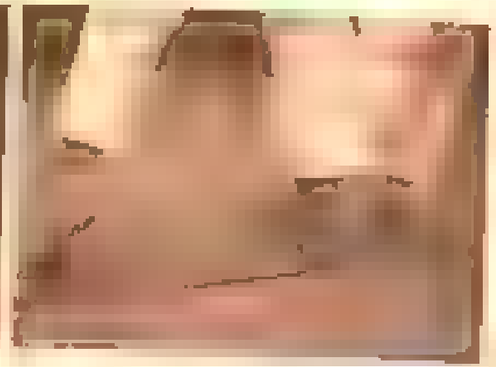
Face away, throwing uke to his left side











SONO SAN

SONO YON




Jitsuri-goshi

SONO ICHI




[illegible]

APPLICATION

1 [illegible] and [illegible] with the [illegible] leg

2 [illegible]

SONO NI

SONO SAN

9 Hishiro-gosh

SONHICHI

APPLICATION

[illegible] the right leg

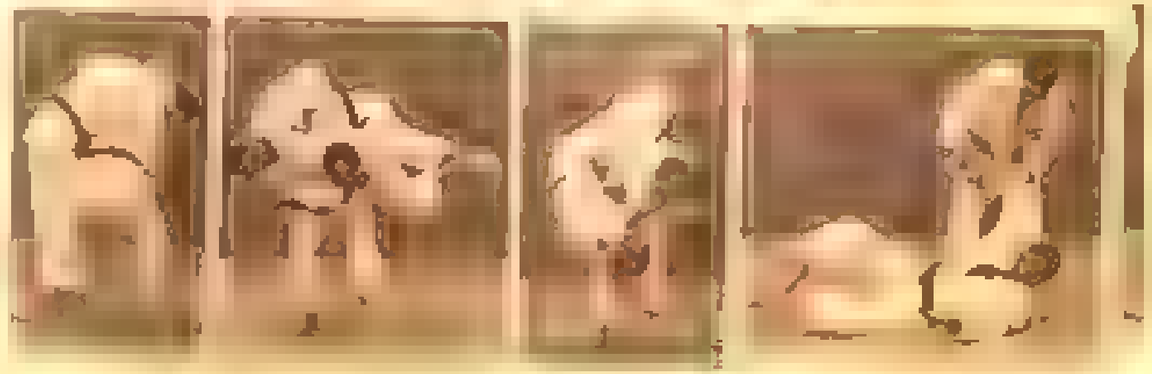
[illegible] along the left leg

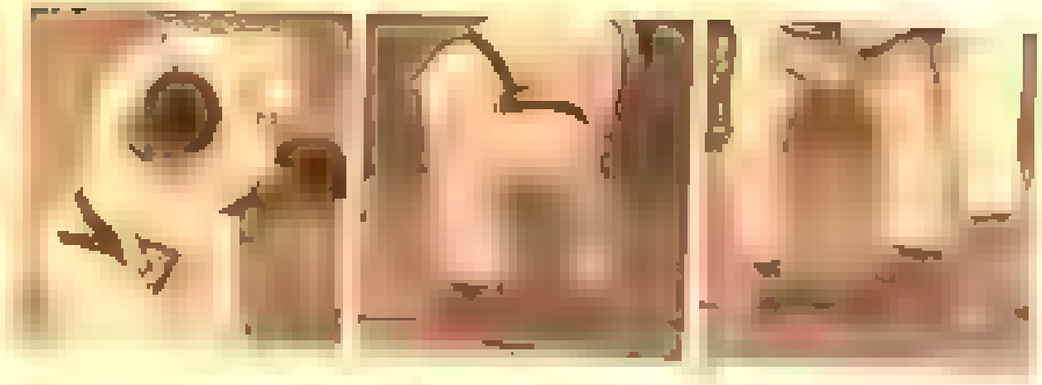
[illegible] pushing the hindlocks up with the [illegible] leg

SONO III

SONO SAM

SONO II





APPLICATION

Kashigamma from Osuhi-gaku

SONO NI

Kosi (waist) holding the waist tightly

APPLICATION

Kashigamma from hand-grab

11 Dakiage

SOND ICIU

Dakiage – from the soles of she's legs

The technique of dakiage interno – from above

APPLICATION

1 Dakiage – when one grips the back of she's ben

2 Dakiage – at the moment she executes ude-hashigi ashi-gatame

2. Dakinage: when uke strangles from underneath with his spirame

4. Dakinage: when uke rolls backward and wraps his legs around tori

SOKO NI

Sub-sub [illegible] from the side of the [illegible]

The [illegible] of [illegible] [illegible] Sweep the side

ASHI-WAZA

1 Hiza gurama

SONG ICHI

Hiza-gurama – sweep during the front of the single deep stance with the sole of the left foot at the moment and begins in step with his right foot

APPLICATION

Hiza-gurama – dealing with a right grip on the left sleeve, supporting with the right leg

2 Hiza gurama – sweeping from cross-gait

[illegible]

[illegible] dashing and comic song from the [illegible] wooden gun

SONO NI

Ho [illegible] supported the sole of [illegible] dusty bewildered right knee with his left knee

[illegible]

SONO SAN

Ho [illegible] with the sole of the right foot supported [illegible] Jesus's left upper thigh

[illegible]

SONO YON

Points for inside of the a-pizuma

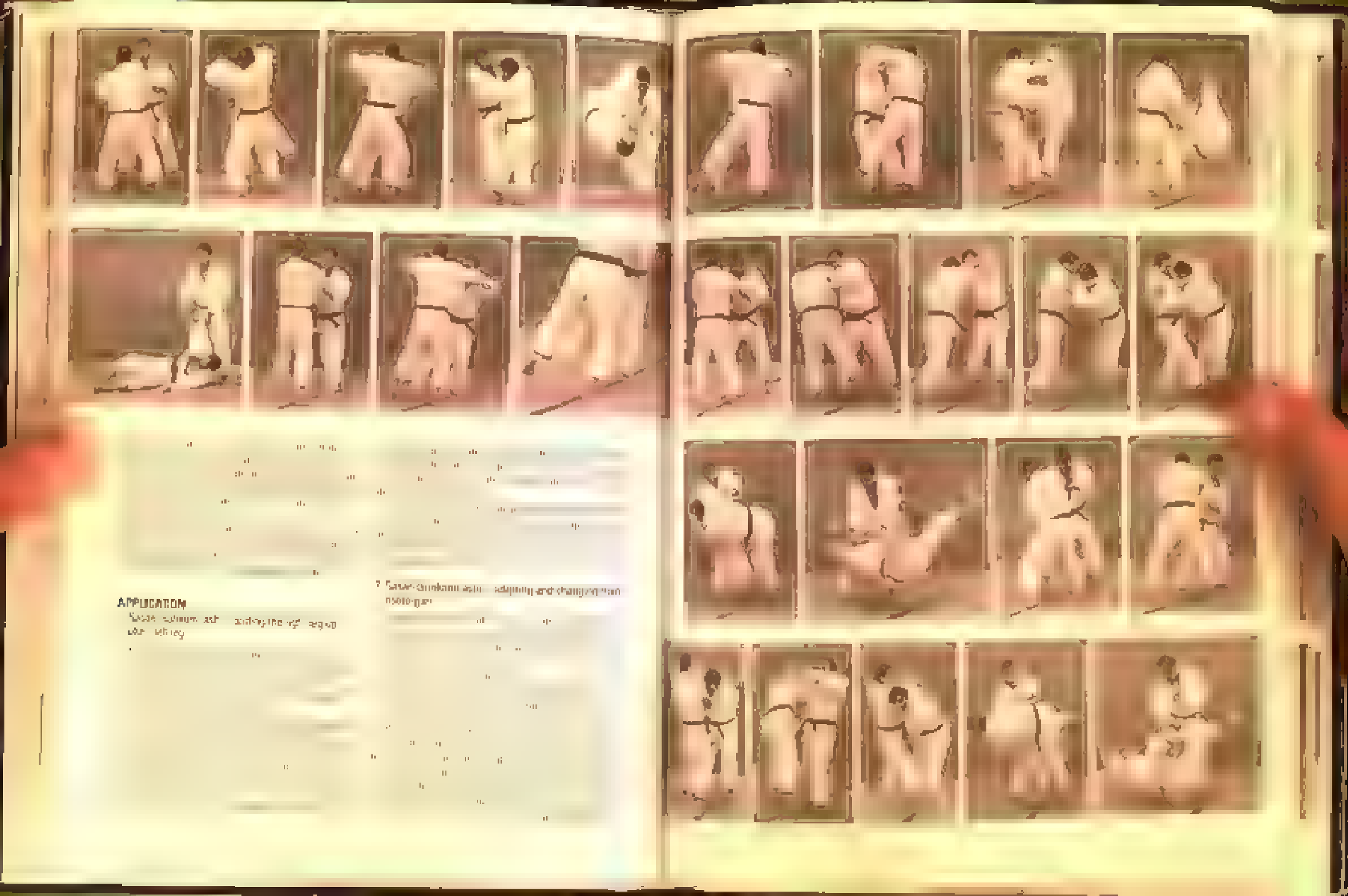
2 Sasae-tsurikomi-ashi

SONO ICHI

Sasae-tsurikomi-ashi — at the moment uke steps forward with his right foot (Hagi no Kata technique)

SONO NI

Sasae-tsurikomi-ashi — sweeping the right foot inside the left foot and engaging with the left foot



APPLICATION

[illegible]

7. [illegible] adjusting and changing [illegible]

3 [illegible] ashi [illegible] swing the right arm to [illegible]

4 Harai-tsurikomi-ashi

SONO ICHI

Hara-tsuri[illegible]ashi sweeping up at the moment uke drops back with the right foot

SONO NI

[illegible] sweeping up at the moment [illegible] with his left leg

SONO SAN

Odirise [illegible] between [illegible] and [illegible]

SONO YON

[illegible]

4 Deashi-harai

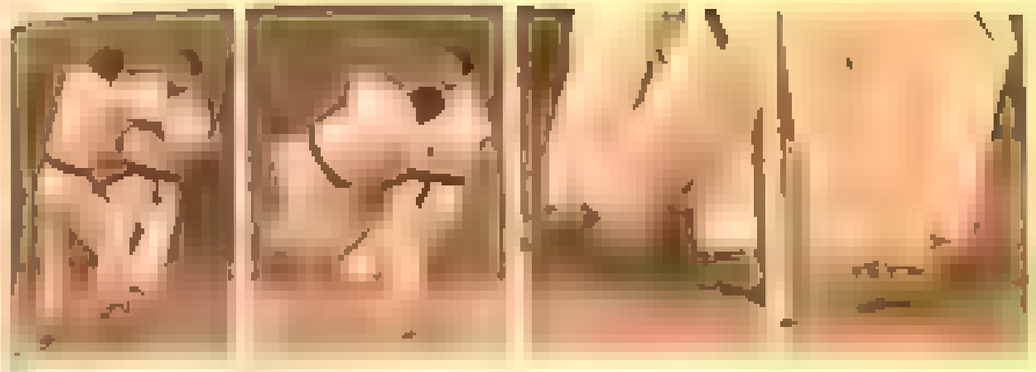
SONO ICHI

Deashi-harai [illegible] sweeping at the moment [illegible] with his right foot

APPLICATION

Begin hara – facing ko hasa on and over-arm. If the moment his right foot touches the mat

7 Uke-shi hara – rolling uke round and over-arm if the moment his right foot touches the mat



SOND BAN

Dachi-gatai — swerving the right leg from the stance, the instructor into steps back

SOND NI

Dachi-gatai — sending the left leg sideways from the calu

APPLICATION

Dachi-gatai — swerving to from the front — approach towards the rear, when the leg is in step back

5 Okuri-ashi barai

SOND ICHI

Dachi-gatai — swerving also to the left side

SONO NU

Dead human — walking the sound in a circle

SONO VAN

Dead human — speaking blue to his diagonal near corner

SONO VON

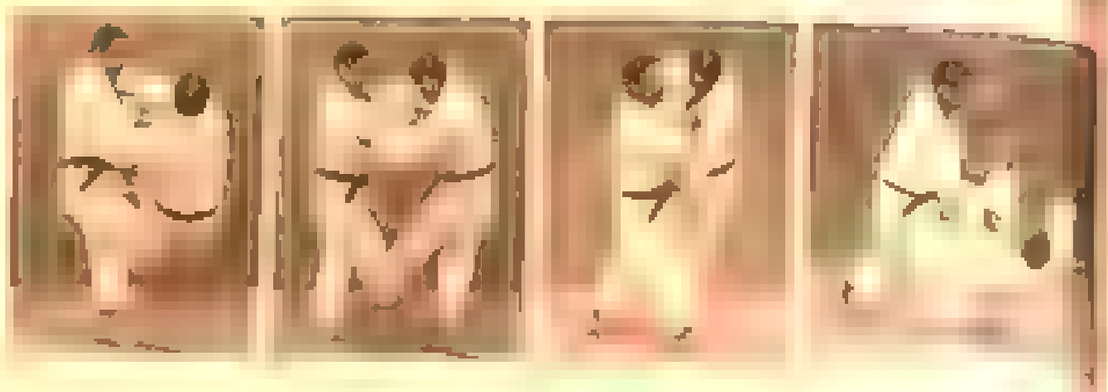
Difference between dear, absolute human, [illegible] and dead human

SONO ICHI

Shame gaeshi – adapting and changing to death
heart from the death [illegible]

SONO NI

Fashame gaeshi – adapting and changing to
death heart from [illegible]



SONO SAN

Forces to consider in Osotoguri gaeshi

7 Kouchi-gari

SONO ICHI

Kouchi-gari exploits the moment that Tori's lower leg [illegible]

SONO NI

Kouchi-gari [illegible] by [illegible] and [illegible] his balance towards his [illegible]

APPLICATION

Kouchi gari — Tori moves the Hajimi forward and breaks his balance over both heels

SONO SAN

Kouchi gari — Tori steps like a right foot at the moment he begins to step back

APPLICATION

Knock gar — for make [illegible] forward and brushes his balance over both heels

KOKO SAN

[illegible] — for mega-like's right hand at the moment [illegible] a step back

APPLICATION

[illegible]

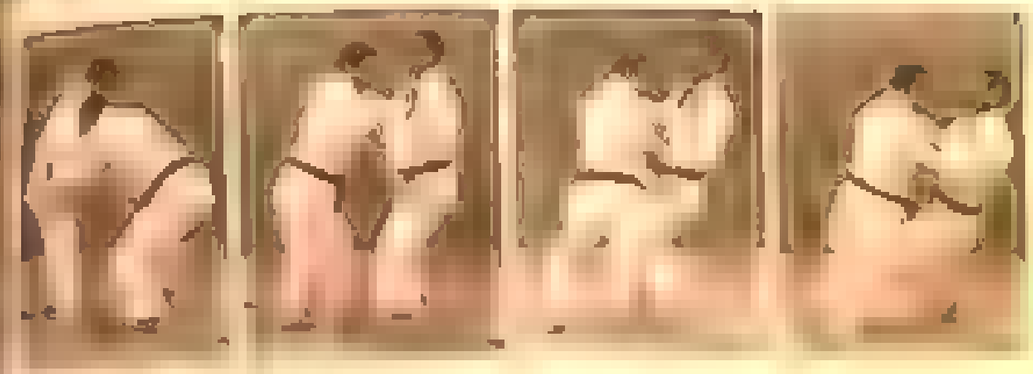
SONO YON

Kuchi-gari [illegible] dropping down while hooking the [illegible]

6 Ouchi-gari

SONO ICHI

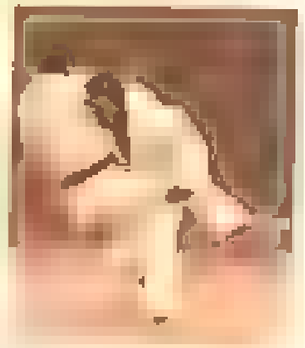
Ouchi-gari [illegible] drawing the left foot [illegible]



SONO NI

APPLICATION

SONO SAN



SONO YON

[illegible]

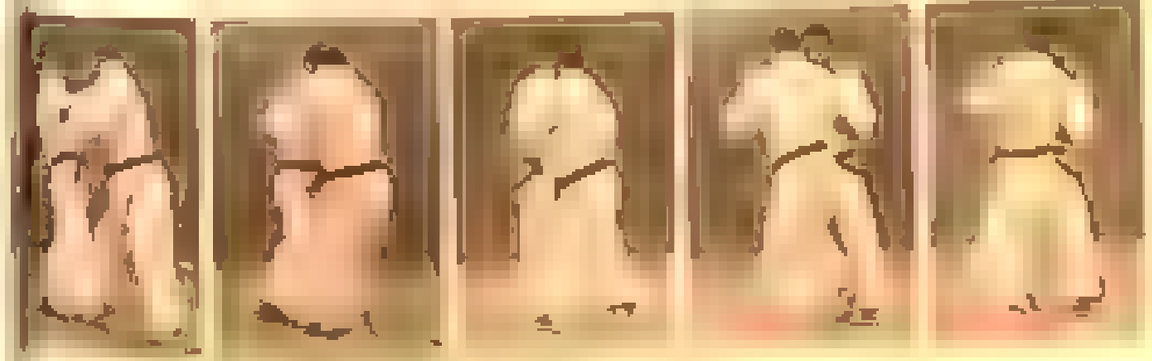
[illegible]

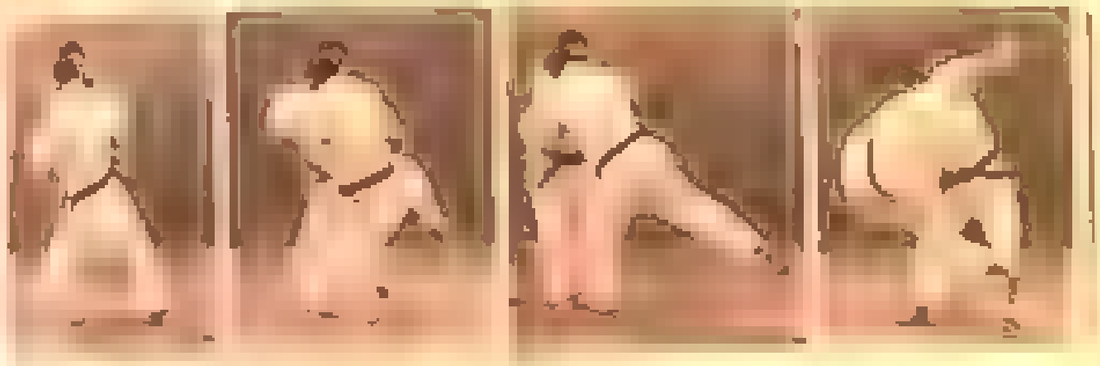
9 Ouchi-gaeshi

[illegible]

SONO ICHI

[illegible]





SONO NI

[illegible] and his left pointing foot

SONO SAN

[illegible] and twisting to the right to [illegible]

SANO YON

SONO GO

SONO ICHI

APPLICATION

[illegible] at the moment uke [illegible] [illegible] with the left [illegible]

[illegible] uke executes tai-otoshi with the right [illegible] and he [illegible]

3 [illegible] [illegible] two stages

SONO NI

[illegible]

APPLICATION

Pseudonym – Inari-mota-jun

SANSAN

Alliance between Kinoto-gari and Ilwashi Hanzo

II Kinoto-gake

KINOICHI

Gake – Drawing uke's left foot out

APPLICATION

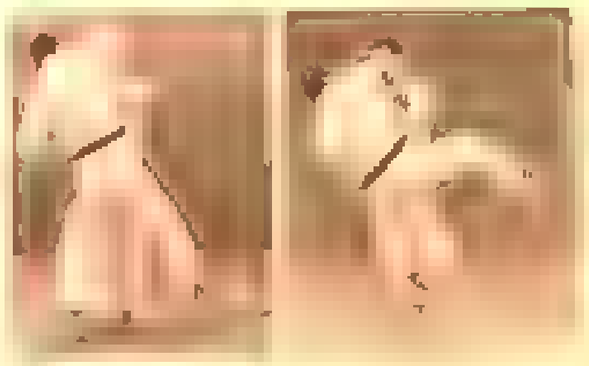
SONO SAN

Otherwise known as Kondo-gari and Ashi-barai

Ti Kosoto-gake

SONO ICHI

Kosoto-gake: dropping the shoulder out



APPLICATION

[illegible]

[illegible]

SONO NI

Kosoku-gaku — hook kuji-uke — left leg with the right leg

APPLICATION

Kosoku-gaku — correcting kuji-uke — [illegible]

SONO SAN

Kosoku-gaku — hook kuji-uke — left leading foot throw — to down

APPLICATION

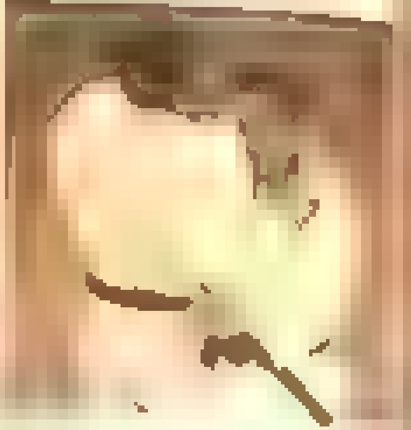
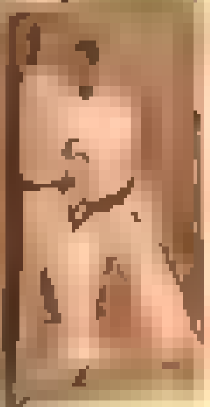
SONG YON

SONG GO

13 Chorus gard

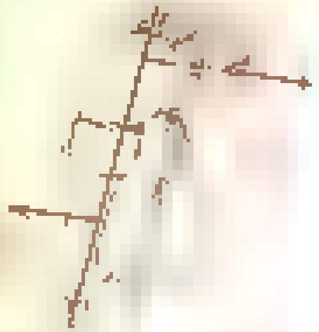
SONG KHI







[illegible]

APPLICATION

[illegible]

* [illegible] begins to step back with [illegible]

SONO NI

Osoto-gari. Throwing step forward with his right leg [illegible]

SONO SAN

[illegible] breaks uke's balance towards the [illegible] of his right foot. Then reaps with the inner [illegible] leg.

SONO YON

Osoto gari. Reaping with the back [illegible] of his

SONO GO

Parts ... consists of oxygen

11 Osoto-otoshi

SONO ICHI

Open ... as in right defensive position

APPLICATION

... right

2 Quarter-staff from Japan-shi Kaiji

3 [illegible] from Japan-shi Hanbei-do

GAO KI

Gaoshen [illegible] Osato-dosh and [illegible]

SONO SAN

[illegible]

4 Osato-gurumi

SHAO ICHI

[illegible] the right leg on the back of the a leg

APPLICATION

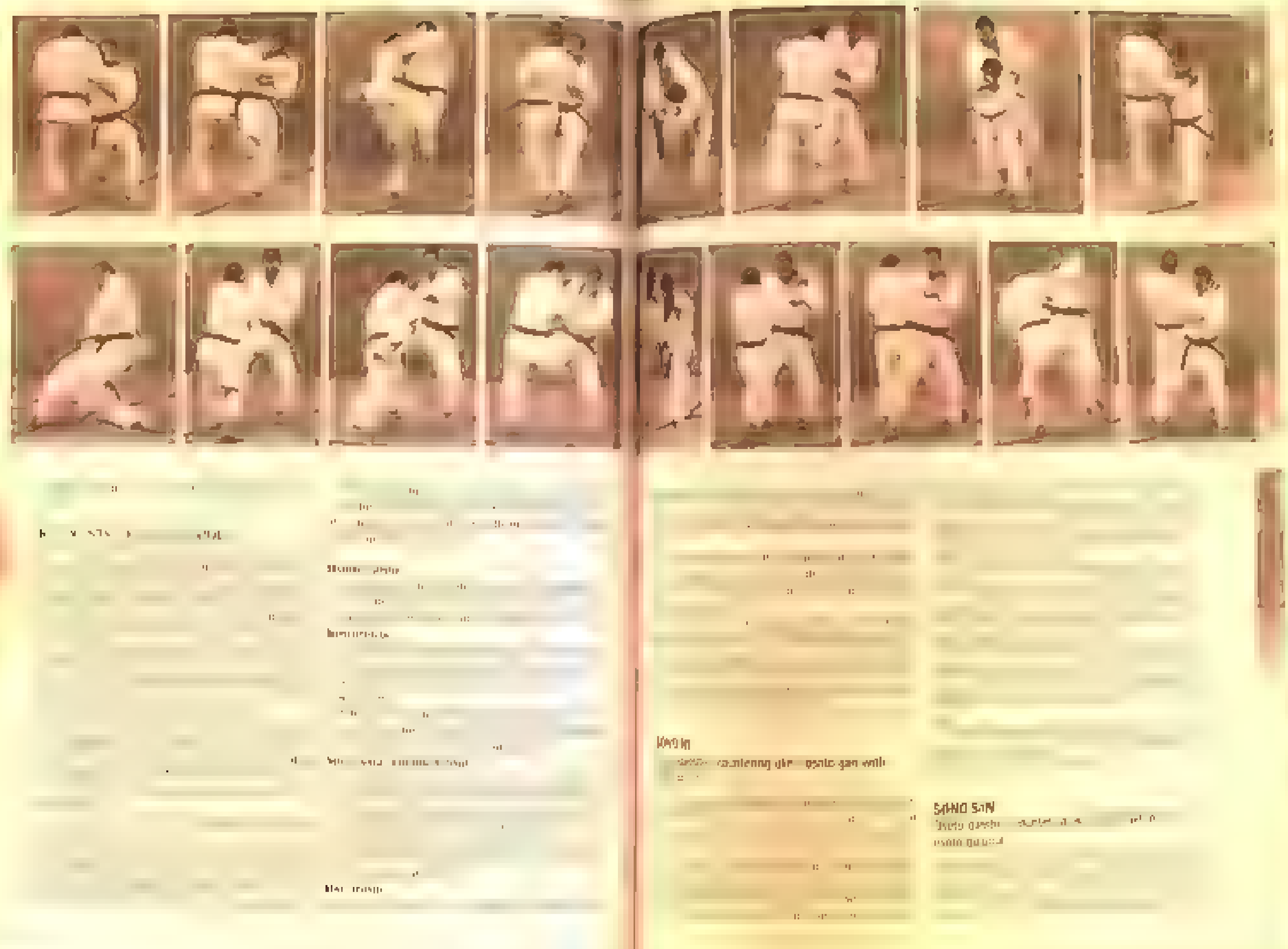
SOKO NI

GOHO SAN

Distance between [illegible] and [illegible]

SONO YON

[illegible]



SONO YON

Points to consider in indo-gaeshi

16 Ashi-gurama

SONO JUNI

Nikyo-ura – practical with the Jiehoi (Bengashuno)



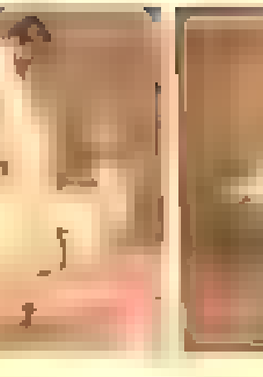





APPLICATION

Acid-quinone – hemisalt gel





SOLID FORM

Powder by vacuum-melting with the aid of hexamethylene

SOLID SAM

Powder between acid-quinone, hexan-glycol and

SOLID FORM

Powder by vacuum-melting

SONO ICHI

O-uchi-ba — at the moment she steps forward with her left foot

SONO NI

SONO SAN

APPLICATHIN

[illegible] drawing one in the left [illegible]

[illegible] leaders take to a defensive posture [illegible] to sweep opponents

3. Hold the mate — everything up at the manner, the [illegible] forward with the right foot

4. Hold mate — [illegible] the [illegible] the foot

SONG NI

[illegible] washing up with the water

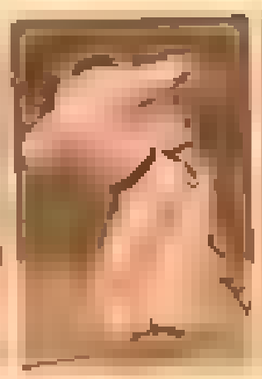
SONG SAN

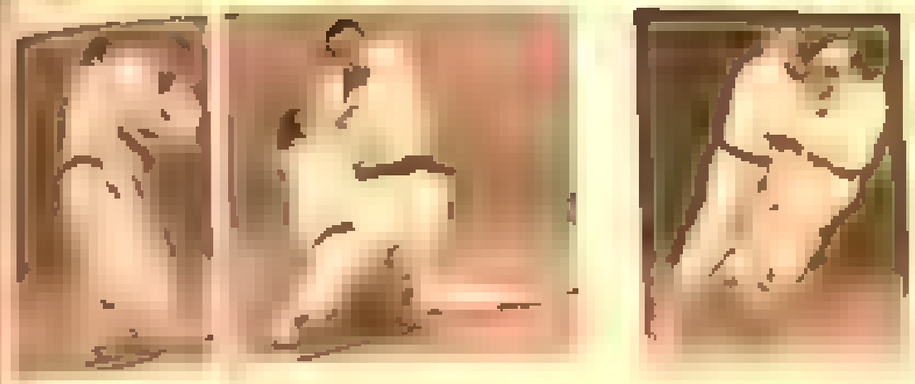
Points to consider in [illegible]

[illegible]-mata-gashi

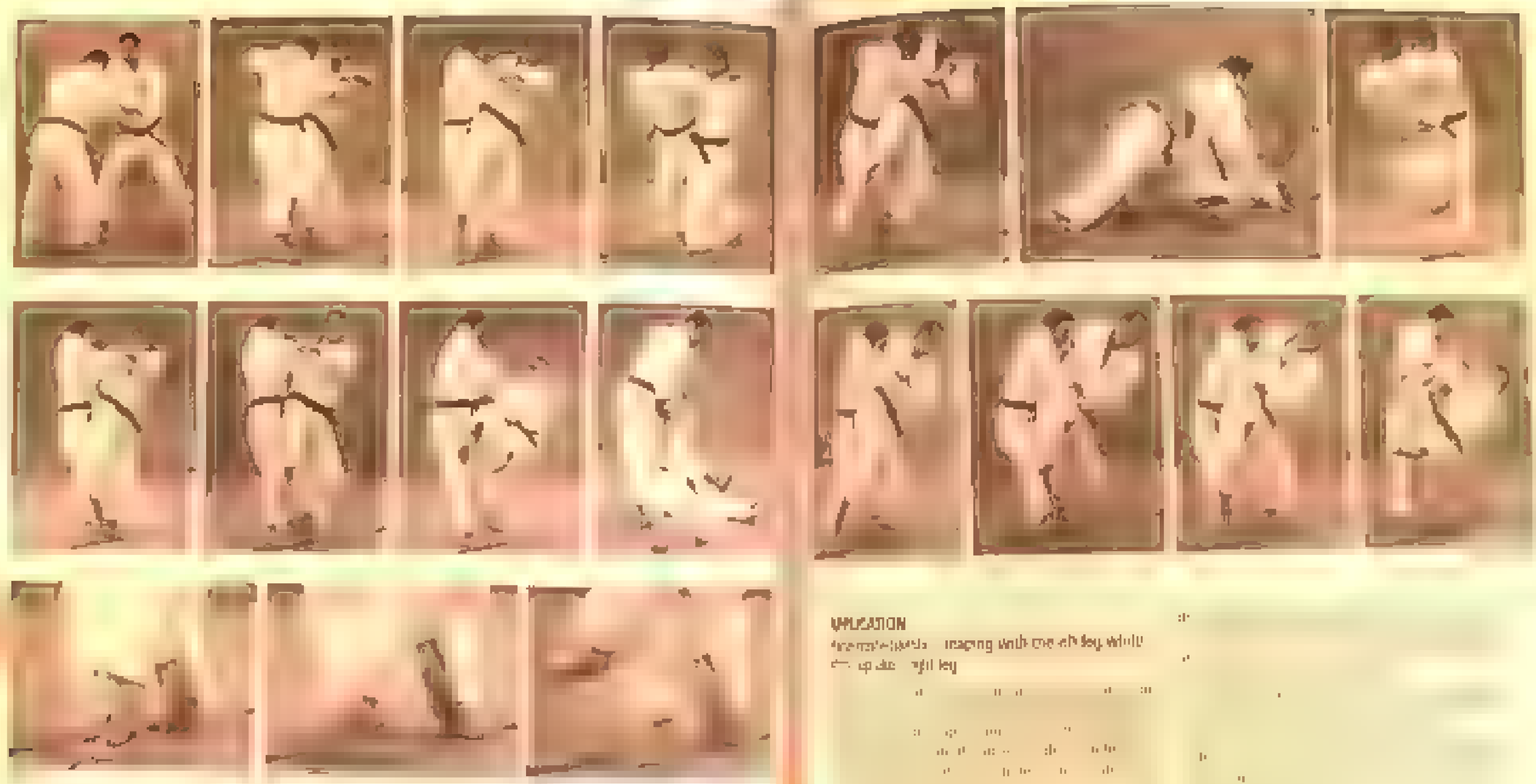
SHIKIN

[illegible] surveying she's right-mata





SOMO NI



IMPLICATION

[illegible] imaging with one left leg while [illegible] up also right leg

STANDING

[illegible] tendons

SONO SAN

Name gashi-gaeshi — [illegible] by swinging up with the palm and [illegible] hand.

APPLICATION

Name gashi-gaeshi — [illegible] with the right [illegible] same time as swinging up.

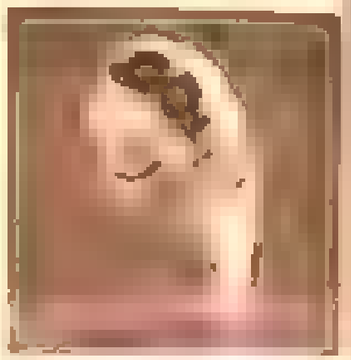
Hanai gashi-gaeshi

SOHO CHI

Name gashi-gaeshi — [illegible] like a hanai gashi [illegible] swinging like a left supporting fork with the left hand.

APPLICATION

STAGE III



SOND SAN

MA-SUTEMI-WAZA

1 Tomoe mage

SOND IDO

[illegible] at the numerticle steps forward with his left foot.

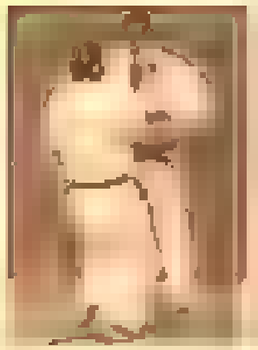
[illegible]

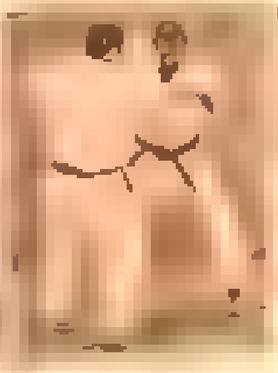
[illegible]

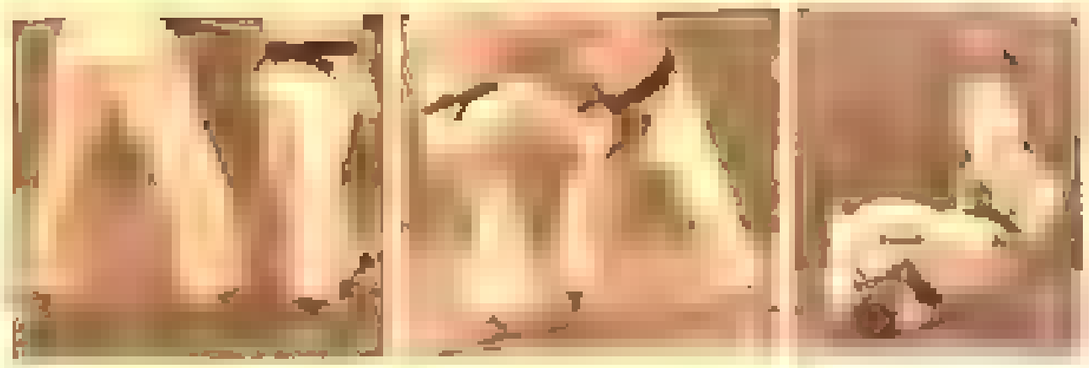
[illegible]

SOND NI

[illegible]







APPLICATION

Tomoe-nage — Throws down only his left side and throws her over his body

SONO SAN

Tomoe-nage — Throwing like "Sacrifice with both feet"

GONGYON
Poems in consider on homo nuga

2 Ura-nagge

SUNO ILHI
Ura nagge respecting to the have gone

SCANDINI

APPLICATION

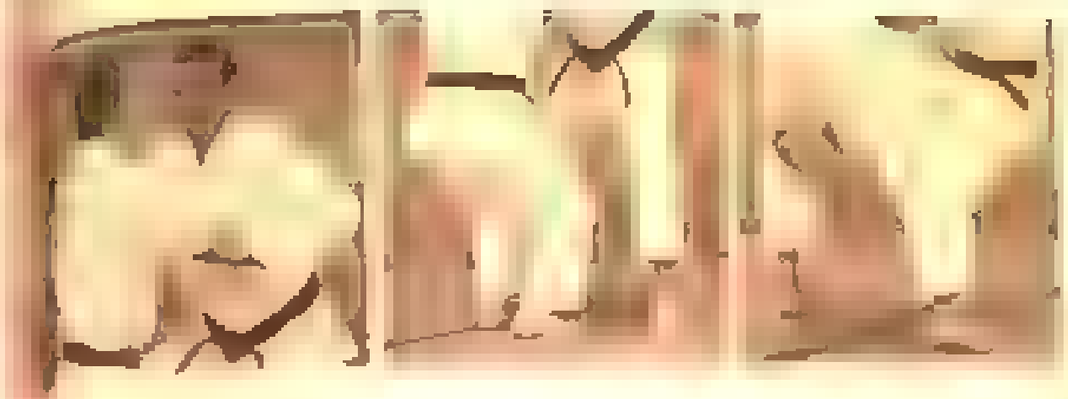
SONO SAN

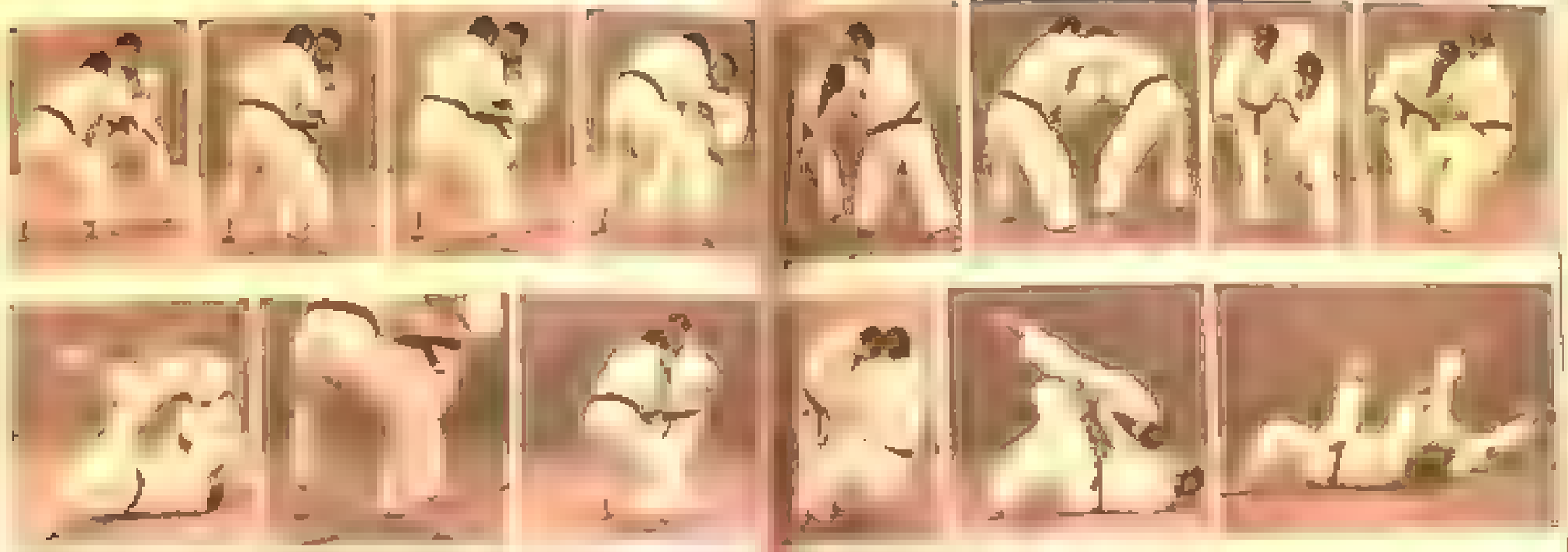
SONO YON

SONO ROKU

SONO GO

SONO ICHI





SONJI NI

SONO SAN

SONO YON

SONO UO

4 Hikikomi-gaeshi

SONO ICHI

Hikikomi-gaeshi from grappling in defensive posture

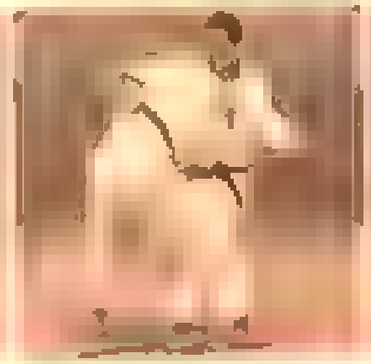
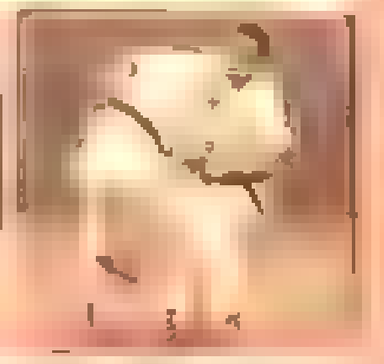
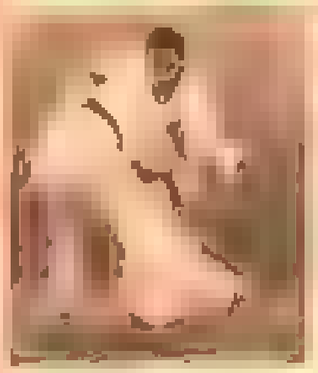
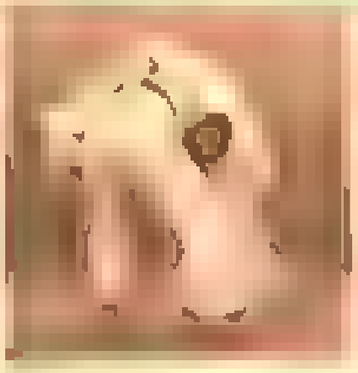
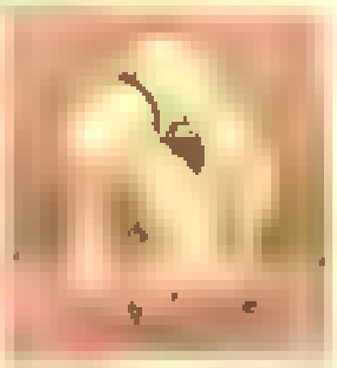
SONO NI

grasping the back of the belt

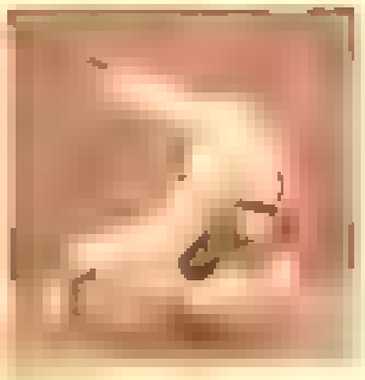






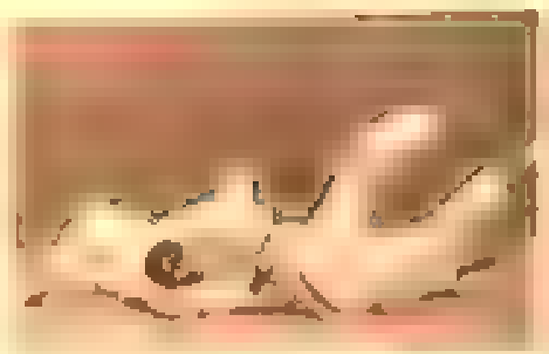







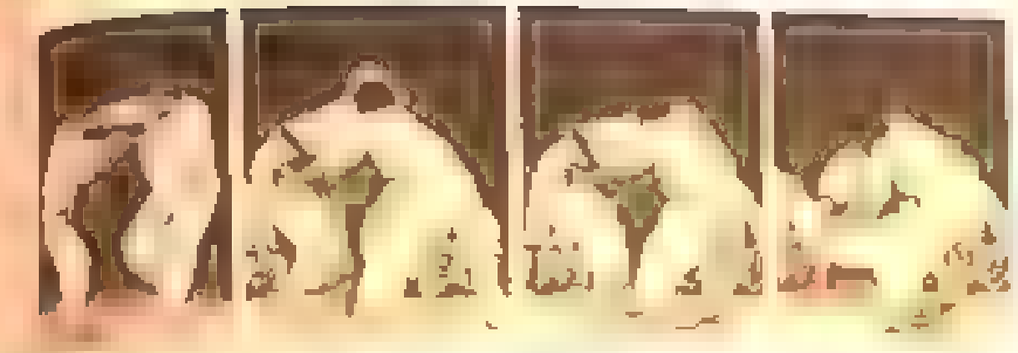



SHO SAN

[illegible] dropping down in one side





SONO YON

SONO JO

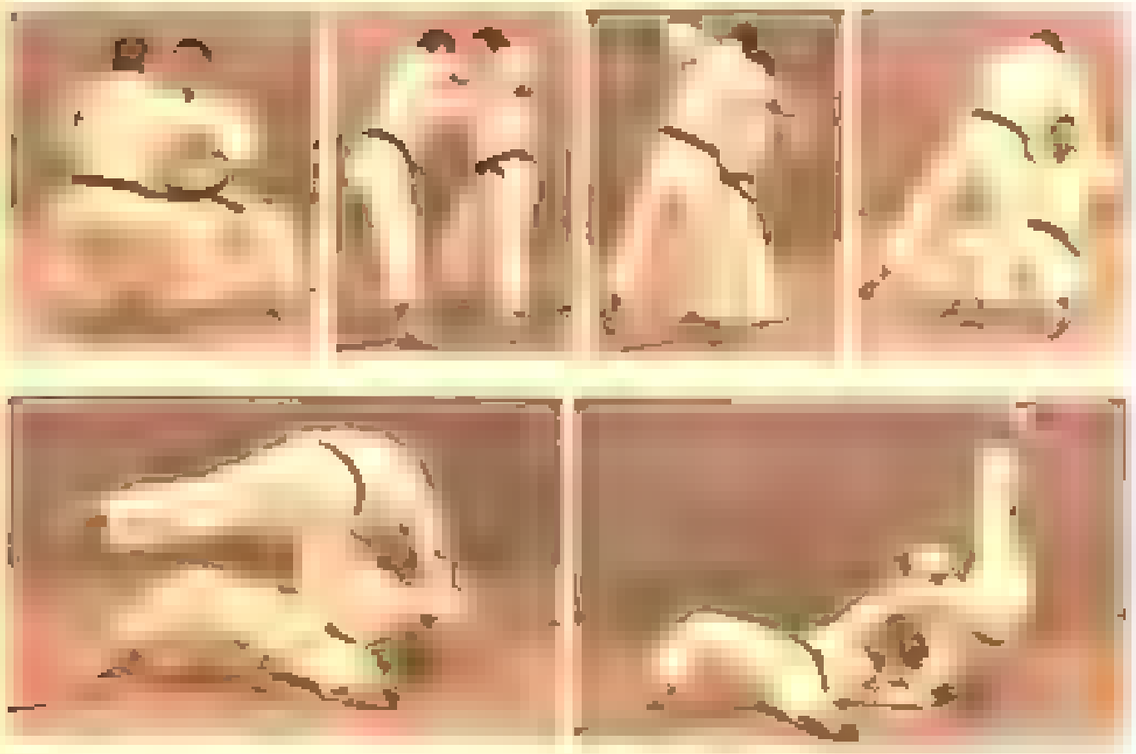
Swara gaeshi

Sono ichi

YOKO-SUTEMI-WAZA

Ukemaza

SONO ICHI



SONO NI

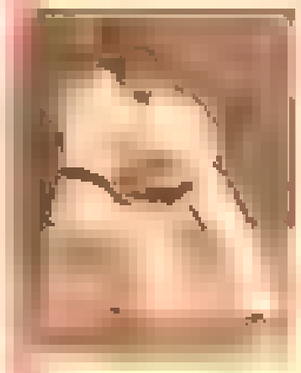
SONO SAN

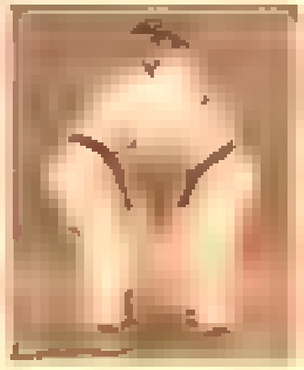
SONO YON

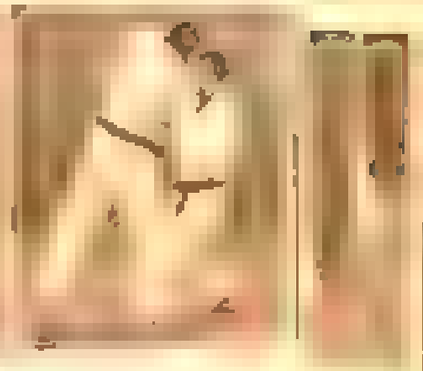
1 Yoku-otoshi

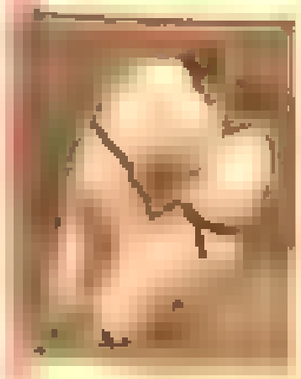
SONO GO

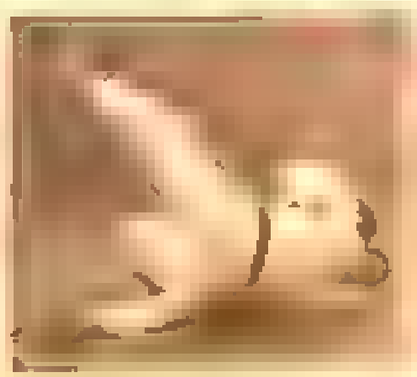
Points to consider on our course

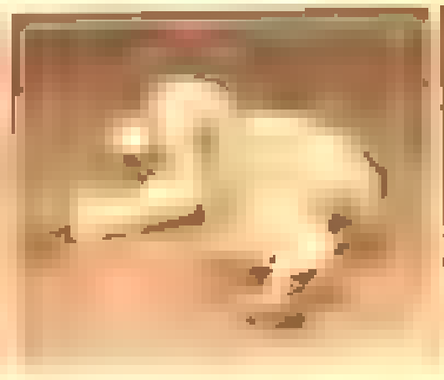




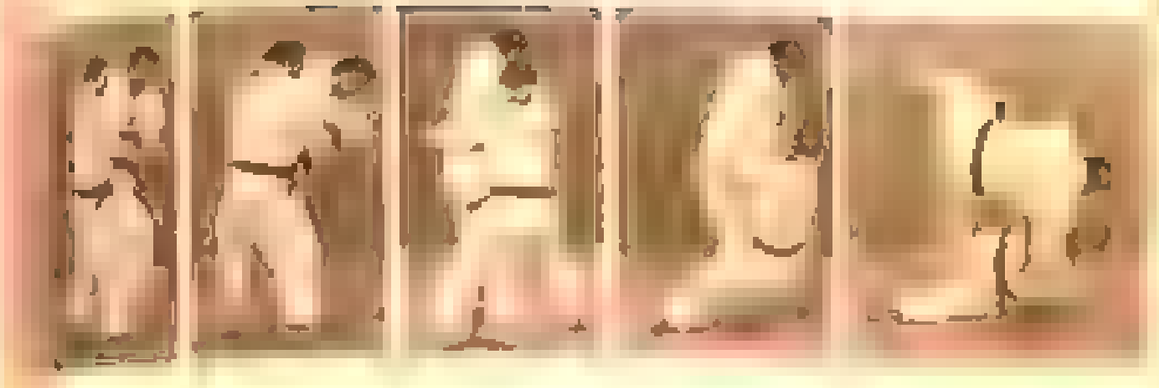








SONO NI



APPLICATION

SONO YON

SONO SAN

Tamatoshi

SONO ICHI

SONO NI

SOMO SAN

[illegible] with the s dh ani [illegible] inside the night

[illegible]

APPLICATION

[illegible] Tano [illegible] begin in [illegible] India

APPLICATION

Tanulási [illegible] from 2013-nyárszünet

SOMO VON

Tom [illegible] with the left are inserted through the left armpit from Mike's head.

SOMO GO

[illegible] between [illegible]

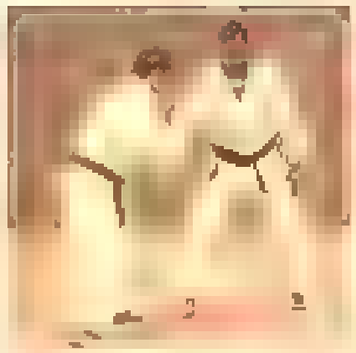
Video-gurtuma

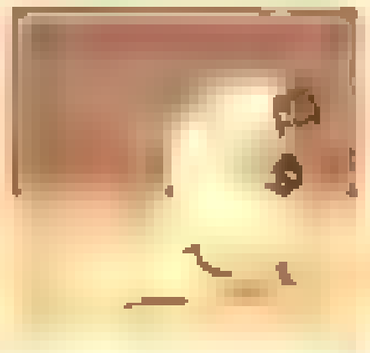
SOMO IÇIN

[illegible] Vaje [illegible] Kabinetdeki [illegible]

APPLICATION

Yoko-gurumi : turning to the side

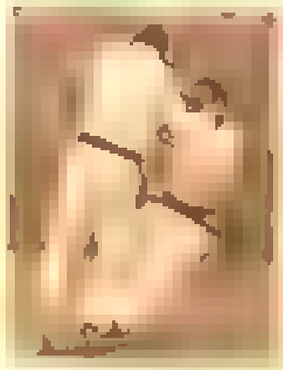


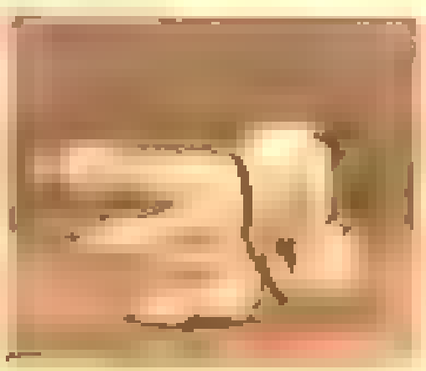


5 Yoko-gake

SONO ICHI

Yoko-gake : ou Nage no Kata technique





SONONI

Yoko gaki [illegible]

APPLICATNIN

Yan gaki [illegible]

SONGSAN

SONGTCHI

SONO SAN

Differences between tak-wakare (divorce) and wa-rikiri

SONO NI

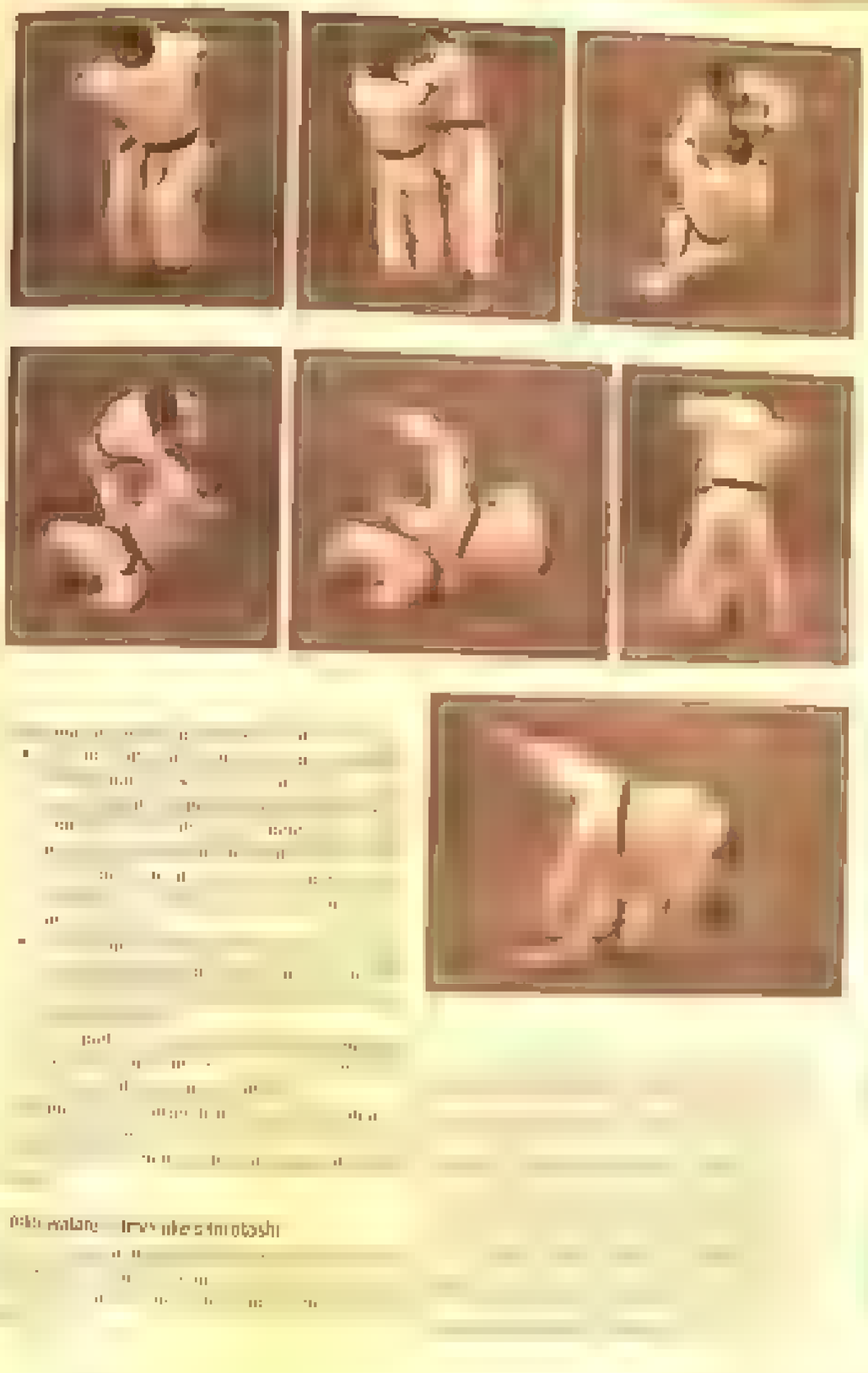
SONO YON

Points to consider on tak-wakare

SONG CHI

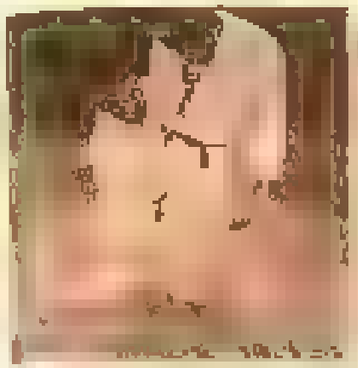
APPLICATION

Yuko Watanabe — Irrewake's Omotashi



Yuko Watanabe — Irrewake's Omotashi








SONO NI

SONO SAN

8. Sono makkomi

SONNICHI

APPLICATION

Sono mokkosu — from cauldron-spoon

SONO NI

Sono mokkosu — stepping in with the right leg

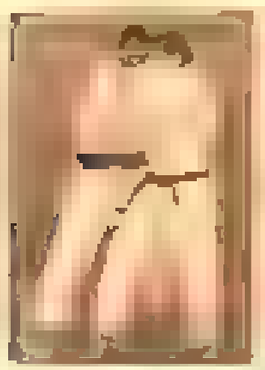
APPLICATION

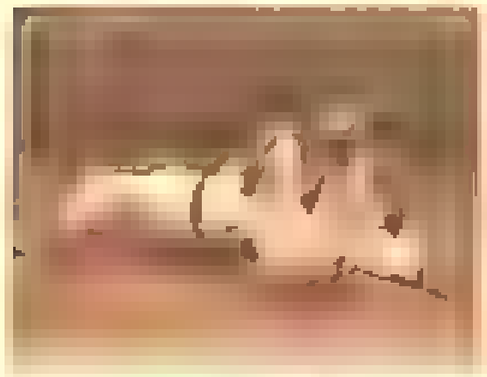
Sono mokkosu — from cauldron-spoon

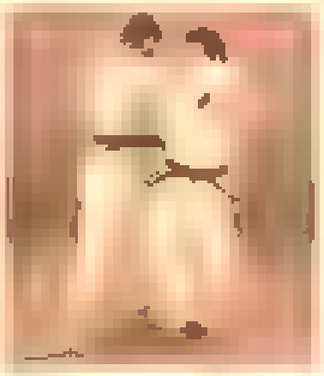
9 Uchi-maki komi

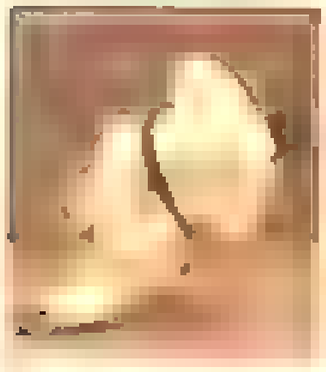
SOHO-CHI

APPLICATION









SONO SAN

SONO NI

SONG TÔN

[illegible]

[illegible]

SONG TÔN

[illegible]

SONO NI

Isaac Massicotte — While holding this sight in mind

II Hana makikumu

SONO ICHI

Hugo Sugiyama — Ikum hana-gusoku

SOMONI

12 Uchi-mata makikomi

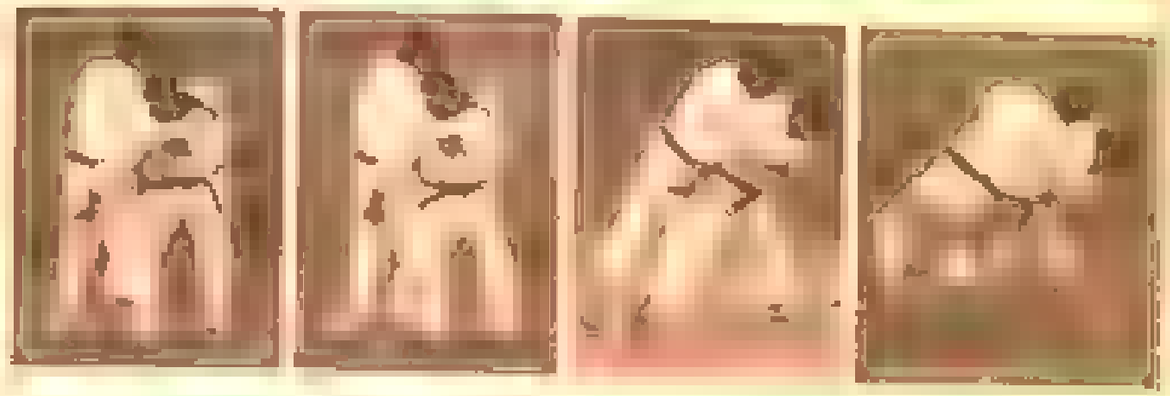
SONOKI

SONOKI

13 Ossicle-mak kam

SOMOTCIII

APPLICATION



SONO VI

SONI SAK

[illegible] he uses no opposition, tori steps his right foot to the outside of uke's weight foot (moves his right arm through uke's right armpit and places it onto the back of his waist (his hand on uke's buttocks), and begins to increase the wrapping action with uke's gi (photos 24).

At the moment uke defends by stepping back with the left foot, tori moves his right foot onto the mat (photos 25), and, with his right hand placed on uke's right buttock, he steps his left foot back and rotates, opens his body towards the left (photo 26). Grasp uke's right arm tight against his upper arm, twist his body towards the left, and wrap around using uke's momentum to complete the throw (photos 27, 28).

Tori can also pull uke's right arm tight against the top of his right shoulder and the right side of his neck (photo 29), and wrap around with uke's momentum to complete the throw (photos 30, 31). It is also possible to wrap around with his right hand placed on the back of uke's right hip.

This is a technique to continue to exercise uke's momentum from uke's gait.

Don't break uke arms his back. Take him up and wrap around. There is an injury-free wrap technique (photos 32, 33, 34).

14 Kata-basami

With leftward uke's balance towards his rear from the left side of uke's body, and, while dropping down into one side, he puts the right leg inside uke's knees whereas and the left leg on the back of uke's knees, and wraps his lower body in a scissor like action. But we that he is thrown (?) sideward.

SONG FCAR

Kata-basami — grappling in right hanmi posture

Tori and uke enter the grappling space. Taking the one footing in a right posture, tori grips the end of uke's left sleeve with his right hand (photo 1) and grips the wide uke left hand as both sides using both hands, he controls uke's left arm in a downward motion. Uke is unable bag apple and his left posture becomes unstable (photo 2).

While lowering his waist tori pulls further downwards with the left hand so that uke steps forward with his left foot. At the moment uke takes the left foot out position, tori steps his right foot to the top of uke's left foot, takes a firmly grip on the back of uke's

[illegible] 3.2). He turns his waist towards the right, pulls back with the right hand, drops down one side of his body while moving so that uke falls towards his rear. Uke falls back onto his buttocks (photos 6, 7, 8).

KEY POINTS TO USE TECHNIQUE

Kata-basami is frequently used as a surprise attack, and it produces results. Accordingly, it is important to seize your opportunity immediately and catch the opponent by surprise. The technique is very likely to be successful if you can execute skilled control at the moment the opportunity arises. Furthermore, this technique is peculiar in that it can be executed properly without the training required for other techniques. However, the nature of this technique is such that uke lands on his buttocks, therefore a large amount of momentum is needed to score ippon.

The essential conditions required for total domination is that both tori and uke stand in a line facing to the side. Therefore taking the initiative, tori must control uke's left hand with both hands, so that uke cannot take a grip (or he separates from uke if they are grappling already) and make them lead to this posture (photos 1).

This posture will often come about when [illegible]

compact by pulling hands in the four arm lines.

From a right hanmi posture, uke pulls down towards the mat while turning and moving towards the left (Tokkuri-dori), and leads uke by pushing him round so that his body becomes stiff in a posture in which he cannot adapt. This is the best moment to execute the technique. It is essential to carry out each of these actions, which form the tokuri, in order to create the opportunity. If tori's side is positioned properly, uke towards both hands, it will produce a sharp technique. Tori's swinging action will be easier if the tokuri is smooth and because uke will have a good footing, with the soles of his feet firmly on the mat.

On the tokuri, tori opens the distance between them in a right hanmi posture, pulling with both hands so that uke's weight falls towards the outside of his left foot. He then pulls towards the rear with a right grip on the back of uke's collar and breaks his balance. This movement must be executed in combination with the kake or an insoku. The tokuri is extremely important with regard to the outcome of the technique, and also from a perspective of injury prevention.

Tori's left hand has left both foot and jumps up; he lifts his foot from the mat, and uke's body is in a minus-line action while his body is forward to cut up. It is too late to lower the central area of uke's body since his upper

body has reached the mat. Furthermore, he calms down and the minus-line action so that the inside of his thighs are on his shoulders, towards uke's left leg, which is also important for the outcome of the technique. Tori continues the map to a minus-line action with his right leg on uke's outer shoulder (on the front of his left), and his left leg on the back of uke's knees. If he drops, shift or slide-down does position in the minus-line action, not only will the technique fail to score but there may be injuries too (photo 10).

At the moment he executes the minus-line action with both legs, he pulls downwards with both hands, turns his waist to the right, and applies strong force with dropping-down, throwing uke, turning him down. After uke finishes throwing, he completes the technique by moving his upper body towards the right while twisting slightly with his waist and both legs.

APPLICATION

Zaru-basami — kuzure n-gurima

Both sides grapple in right natural posture. Tori advances while pushing uke backwards. At the moment uke steps back with his right foot, tori steps his left foot to the side of uke's left foot while lifting him forward with both hands and breaking his balance. He is unable to transfer his weight onto his right foot and he does not move the tips of both feet from the left position, as his balance breaks (photo 11).

Tori turns towards the left by pivoting on the left foot, he lifts and inserts his right leg in a step-movement and places it across the side of uke's lower abdomen. He twists to the left, rotates uke around the hollows of the right leg, and begins to throw him with a gurima (photo 12, 13).

He responds by bending back, grips the inside of uke's leg with his right hand, and begins rotation by pulling a sagi (photo 14).

At this moment, tori launches himself off the left foot, jumps up, puts the left leg on the back of uke's knees, and, while supporting the lower half of uke's body with both legs, he puts his left hand onto the mat and supports his body weight, while drops down onto the side of his body in the same way as described in sono ichi, and throws uke down (photos 15, 16, 17).

This is an technique to continue to learn Kodokan Judo gurima. The movement uke responds by grasping tori's right leg (at ankle) in an excellent chance to execute lower hanmi on his position to right and unbalance with his left foot wrapped forward and his body bending back, movement because tori's right leg is already placed on uke's lower abdomen.

Even if he does not grip tori's ankle, tori will be able to execute the technique in the same way because uke responds by bending back with the left foot forward, his waist pushed out, and both feet in a line.

In this situation, tori grips uke's right sleeve with the left hand but the power in his left hand is needless. Furthermore, uke has taken hold of his leg with the right hand. Therefore, tori release his left hand, puts it down onto the mat, and drops down while supporting his body on it. This has the advantage of allowing tori to jump up and release uke's lower body with a gurima.

On the other hand, the action of pulling uke down towards the rear is weakened because tori's action is gurima for lifting and pulling with weight only on uke's left collar.

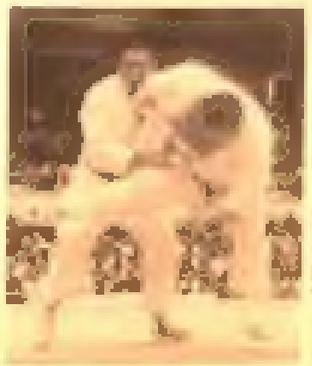
It is also possible to continue to execute hanmi gurima using this method.

SORO NI

Points to consider in kata-basami

Tanjo Shinpo-ryu Jujutsu kata-basami

Kata-basami is a kata-jujutsu technique. Nowadays, many are kata-basami in our kata-jujutsu. I have felt that this technique requires constant study and practice. It also contemplates that it is useful in other styles of our



Sadaji. Furthermore, it mentions that Master Chikara Yoshida was excelled in this technique.

It is not clear whether kani-basami has ever existed as a technique in other styles of martial art, except in the case of Tenjin Shinyo-ryu. The modern kani-basami is exactly the same as that of Tenjin Shinyo-ryu.

Kani-basami in Tenjin Shinyo-ryu

Kani-basami and safety

The Kodokan Judo refereeing rules state that the allowance or prohibition of kani-basami is decided at each contest. The refereeing rules of the International Judo Federation now prohibit this technique.

The number of injuries caused by kani-basami is very high.

At the 6th Japan Selected Men's Judo Championships by Weight Category in 1968, a judoka fractured his opponent's left leg with kani-basami. This incident was out of control throughout the whole of Japan. The incident was featured in every newspaper with titles like "Dangerous Interior Attack Technique," "Judo World Spot in Kani-basami," "Judo ... Sport or Martial Art?"

15 Kawazu-gake

Tori holds uke's neck with his right hand and wraps his right leg around the inside of uke's left leg, bends back, and drops down with uke as one body.

SOHO ICHI

Kawazu-gake — dropping down with uke as one body

Hold uke's gi right or right sleeve pressure. Tori lowers his waist, takes a big step back with the left foot, and draws uke's right foot forward. He pulls uke while pushing down slightly with both hands. Uke responds by straightening up, steps back with his right foot, and begins to return to a stable posture (photo 1).

At this moment, tori lessens the pulling action of both hands so that uke begins to step back with his right foot. At the same time, tori steps his right foot between uke's feet (photo 2), and, while opening his body towards the left, steps his left foot back and round to the outside of uke's left foot, and turns his body towards uke. At the same time, he holds uke's neck with the right arm, pulls with both hands and draws uke right against the right side of his back, while inserting his right leg from the front inside uke's legs and wrapping it around uke's left leg with his knee hooked around uke's left ankle (photos 3, 4, 5, 6). He supports his body weight on the left leg, and, bending back with his right leg wrapped around uke's left leg, he pulls uke up and drops backwards while twisting to the right, so they fall as one body with tori on top (photos 6, 7, 8, 9, 10, 11).

KEY POINTS TO THE TECHNIQUE

At the moment uke steps back with his right foot, tori draws in and steps his right foot between uke's feet, thereby closing the distance between them, and, while pushing uke backward and breaking his balance, he quickly opens his body towards the left, and steps his left foot back and round to the outside of uke's left foot, and turns his back towards uke. At this point, uke is in the a hari-ashi posture, while tori is in a right hari-ashi posture with his right foot positioned inside uke's left foot, and his left foot outside uke's left foot, both of his feet pointing in the same direction as uke's left foot. This posture is essential for the following action of wrapping his right leg around uke.

Tori inserts the lower part of his right leg between uke's legs, and wraps it around the left legs so that the tips of his toes will not separate from uke's left ankle (photos 6). At the same time, he holds uke's neck deep with his right arm (photo 7), and pulls with both hands. It is important to contact uke with the left side of uke's chest, the thigh of his left leg, and his left leg right against tori's right armpit, the right side of his back, hamstrings, and right leg. Tori will not be able to pull uke's body up if there is any separation.

When tori pulls uke up, he must combine the actions of bending back and wrapping uke's left leg up with the right leg, the turning of the left pivoting leg, and twisting with his waist into one flowing action. When uke begins to fall back, tori drops down, and, while twisting his upper body towards the right, falls on top of uke so that they land as one body.

The name "Kawazu-gake" was commonly used to refer to this technique for many years, and was formally adopted in 1982. It is not permitted in competition under the 19th article of the Kodokan Judo refereeing rules. It is also prohibited by the International Judo Federation.

If tori drops backward with his right leg wrapped around uke's left leg, then a "not permitted" result will be applied. However, the technique will be recognized

[illegible] with [illegible] or [illegible] the [illegible] with [illegible]

APPLICATION

1. Kawaru-gake — turn (ch-mate)

Both sides grapple on the right side. Seeing an opportunity, tori begins to down uke with [illegible] (photo 8). He responds by lowering his waist, and holds the back of tori's waist with the left arm. He defends by bending back, and begins to adapt by lifting tori up.

At this moment, tori defends by holding uke's neck with his right arm, and at the moment uke tries to lift tori up again, he wraps his right leg around uke's left leg from the inside (photo 9), and he continues to kawaru-gake for time with uke bending back and lifting him up (photos 10, 11, 12).

In this technique, uke responds by holding the back of tori's waist with his left hand, and begins to adapt [illegible] to [illegible] gaeshi, [illegible] gaeshi, or [illegible] gaeshi.

If uke manages to lift tori up completely, he will not be able to defend simply by wrapping his right leg around uke's leg, and neither will he be able to continue to kawaru-gake.

Therefore, it is important that tori holds uke's neck completely at the moment he wants a field. Speed, forward, and [illegible] stability to this posture.

Then, at the moment uke begins to lift him up, tori wraps his right leg around uke, and he continues the action of defending against uke's lifting him up with [illegible] uke's left leg up with the right leg. He [illegible] uke so that his balance breaks towards the rear. If uke continues to lean back and lift tori up, tori's weight will have an even greater effect when falling backward, and he will land completely on top of uke.

Until the point that uke falls back, it is essential to control uke's right against tori's with the right arm around his neck and the right leg wrapped securely around him.

[illegible] uke's left pressing force is lifted off the mat when uke lifts him up.

It is also possible to continue to kawaru-gake from technique executed with the back turned towards uke, for example, [illegible] gaeshi, [illegible] gaeshi, [illegible] gaeshi, and [illegible] gaeshi.

2. Kawaru-gake — tilting down side-by-side with uke

Both sides grapple in right natural posture. Tori begins to down uke with [illegible]. After bending back, tori responds by holding the back of tori's waist with the left hand. At this moment, tori wraps his right leg around uke's left leg using the principle described in section (1). At the same time, he holds uke's neck with the right arm (photo 13), and wraps him up with the right leg while bending back, and drops down side-by-side with uke (photos 14, 15).

In this technique, although tori drops down beside uke on uke's left side, without leaning on him, it is regarded as a technique that relates to kawaru-gake.

It [illegible] because tori drops backward and falls back while wrapping up powerfully the right leg. In some ichi, tori drops down, turning towards the right. Thus, it is classified as yoko-sutemi-waza.

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Points to consider on kawaru-gake

There are many theories concerning the origin of the name of this technique. One of the most interesting is that the name of another technique—kawaru-gake (frog-entanglement)—was mistaken, because the pronunciation is the same. The Chu country Chin gin [Records of Frolicking Animals] contains a picture of a rabbit and a frog wrestling. The frog in this picture is actually applying kawaru-gake.

Chinese gake